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THE DAVANZATI PALACE FLORENCE ITALY

A RESTORED PALACE OF THE FOURTEENTH CENTURY

MEASURED AND DRAWN TOGETHER WITH A SHORT DESCRIPTIVE TEXT

BY

LOUIS CONRAD ROSENBERG

1 9 2 2

THE ARCHITECTURAL BOOK PUBLISHING COMPANY
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PREFATORY NOTE

THE Davanzati Palace of Florence appealed to me as a unique example for study of the domestic architecture of the early Renaissance and I felt that notes on the proportions, materials and color would be of value.

The following history of the palace has been written from information which Mr. Poggi has gathered by examining ancient documents in the State Archives.

Thanks are due to Professor Elia Volpi for his kindness in permitting measurements and photographs to be made of the palace, and to Mr. Tealdo Tealdi, Professor Volpi's secretary, who has been most helpful in giving additional information on the history and restoration of the palace.

LOUIS CONRAD ROSENBERG.

New York, Sept. 12, 1922.

HISTORY

THE DAVANZATI PALACE, reflecting the private life of a rich and noble family of the fifteenth century, is situated in one of the quarters of Florence most renowned in history, the via Porta Rossa, which was one of the first streets inclosed within the circuit of medieval walls. Among the earliest inhabitants of this street were such names as the Soldanieri, the Monaldi, the Bostichi, the Cosi, the Bensi, the Bartolini, the Cocchi, the Cambi del Nero, the Arnoldi, the Davanzati and Davizzi, who, with their palaces, towers or more modest domiciles, made the via Porta Rossa one of the richest and most beautiful streets in the city, and one of the most important in the Sesto de Borgo.

The Davizzi, like many other noble families of the thirteenth century, owned a block of houses in which dwelt members of the various branches of the family. Such blocks or "islands" were separated from others by streets and could be converted into strongholds should the necessity demand. The Davizzi block was bounded on the north by the via Porta Rossa; on the east by a narrow passageway separating it from the houses of the Cambi del Nero; on the south by the via Capaccio and on the west by a passageway which separated it from the houses which later belonged to the Del Beni and in the sixteenth century to the Tornabuoni. This is the site occupied by the Davanzati Palace.

There are indications that the tiers of rooms marked I and IV on the plans, were towers from an early date, the former having its entrance in the via Porta Rossa and the latter in the via Capaccio. In the fourteenth century, the court and the rooms above marked II and III were built and the whole incorporated into one palace.

The palace was common property of the different members of the family, who held it in shares. A parchment of the State Archives, belonging to the Magliabechiana Library, has an entry that on the 8th of December of the year 1424 Andrea di Dominique di Gherardo Davizzi gave to his uncle, Giovanni di Gherardo, one-half of the Davizzi Palace "not subject to being sold." Another entry in 1427 states that at the institution of the Catasto della Decima a tax of ten per cent on land survey was divided equally between Antonio di Domenico and Palla Davizzi. Lorenzo di Giovanni di Gherardo owned the palace from 1469 to 1498, when it is described in his declaration to the officers of the Decima as "a palace with three wool shops." Some time during the fifteenth century the palace served as the residence of the officers of the Decima.

By the beginning of the sixteenth century the fortunes of the Davizzi were on the decline. Half of the palace had passed to Raphael, son of Tommaso di Bernardo Antinori, who, in 1502, gave it in donation "inter vivos" to the sons of Francesco Davizzi. Conditions of the family were such that they were unable to sustain the heavy expense, and on the 31st of December, 1516, Lorenzo, son of the late Giovanni, in the name also of Pier di Francesco Davizzi, sold the inherited palace to Onofrio di Lionardo di Zanobi Bartolini.

The Bartolini retained possession until 1578, when Zanobi di Bartolini sold it to Bernardo di Anton Francesco Davanzati, the noted historian, author of the history of the great schism of England and the translator of Tacitus.

At this date a new historical epoch began. The Davanzati was a very wealthy family and no doubt made many improvements in the building, chief among which was the spacious loggia on the top floor, added some time in the latter part of the sixteenth or early seventeenth century.

The palace remained the property of the Davanzati until 1838, when the family became extinct at the death of Carlo Giuseppi. In 1904 the property was purchased by Professor Elia Volpi, who, in 1905, undertook the restoration of the palace. The restoration covered a period of about six years and the palace, furnished with furniture and works of art of the period, is open as a private museum.

DESCRIPTION

THE façade for the most part is of "Pietra Forte," a buff sandstone. The first story has rustications projecting about an inch and a half. The second and third stories are plain with the area above the windows of the third story filled with small stones similar to paving blocks. The fourth story is also plain but has an infill of red bricks above the windows. The façade is crowned with a spacious loggia, the walls and piers of which are red brick and the columns of "Pietra Serena," a blue-gray sandstone. The roof of red tiles rests on four open trusses of wood. The windows have been restored to their former dimensions and glazed with old glass; on the second and third stories round discs and on the fourth diamond panes. At the sides of the windows of the second, third and fourth stories are iron hooks on which were placed the wooden poles for the awnings. Below these are iron brackets supporting a pole about three feet from the wall over which the awnings were hung, thereby allowing a free circulation of air through the windows and at the same time keeping out the sun. Under the sill courses are iron hooks spaced about a foot apart from which draperies and tapestries were displayed on state occasions, fetes, etc. The hooks, torch holders and hitching rings on the first story are of very fine workmanship: wrought iron of simple forms with conventionalized animal heads and incised decorations of lines and circles.

In the center of the façade above the second story window is the coat-of-arms of the Davanzati family.

The entrance to the palace is through the spacious vestibule, a room twenty-two feet wide by fifty-one feet long with a vaulted ceiling twenty-four feet high springing from corbels of Pietra Serena. The walls and ceiling are plaster and the floor is red brick.

The large doorway in the south wall of the vestibule leads into the court, perhaps the most interesting feature of the entire palace. Here three octagonal columns and two engaged columns support four arches upon which rest the south and west walls of the upper stories of the court. Supported by corbels from this wall at the second, third and fourth floor levels, are balconies which form the exterior circulation for the rooms on these floors. On the north side of the court and on the fifth floor these balconies are supported on wood beams.

The columns and corbels on the ground story show a variety of designs; in the disposition of parts they are decidedly classic but are Gothic in detail and execution. In the column (I) a small figure has been used. Perhaps the most original of all is the capital of column (III) upon which the heads of different members of the Davizzi family have been carved.

On column (VII) is the coat-of-arms of the Davizzi, a device which recurs in many parts of the decoration of the rooms above. The column bases as well as the capitals differ in design.

On the second floor facing the via Porta Rossa is the principal room in the palace and undoubtedly the grand salon of the head of the family. This room is twenty-three feet wide by fifty-three feet long with a ceiling height of twenty feet, and lighted by five large windows of leaded glass. Some time after the ceiling was decorated, the room was divided at the second beam from the east wall. The designs in the three west panels are very elaborate and have been applied over the same decorations that are in the two east panels. In both, the colors and device of the Davizzi are prominent. The background color alternates on the beams, rafters and in the small panels. The plaster walls are a mottled ochre varying from a light buff to a black and brown earth. In the south wall is a very richly carved fireplace of Pietra Serena which has been attributed to Michelozzo. Around the entire room about five feet below the beams are small iron hooks fourteen inches apart, from which tapestries were hung. The floor is red brick which has been oiled and rubbed to a color similar to polished chestnuts.

Adjoining the west end of the grand salon and designated as (BII) on the plan, is the second room in importance, and now called the "Room of the Parrots"—a name given because the parrot is used in the decorations on the walls. The ceiling of this room is extremely rich and like the one in (BI) has two different designs which indicate that perhaps at one time this room also was divided. The two south panels are similar to the two east panels of (BI) and probably date from the fifteenth century. The painted walls are a mixture of elements and details applied without regard for the heavy beams of the ceiling. The decorations consist of an elaborate cornice resting on small columns which in turn rest on a wall. Upon this wall is represented a tapestry suspended on a pole. There is a strong predominance of red and green, making the whole room somewhat theatrical and bizarre. In the west wall is a fourteenth century fireplace of very good proportions.

The room designated as (BIII) has little of interest, except perhaps the fireplace. The wood ceiling is similar to those in the rooms just mentioned.

In (BIV) great skill has been shown in applying the device of the Davizzi and allied families. On the lower half of the walls the letter "D" has been arranged to form a pattern of panels in which alternates the crown, the fleur-de-lis and the lion. Above this and arranged in a painted cornice of Gothic arches resting on brackets, are various shields of families and cities. In the west wall is a tabernacle with a frame of Pietra Serena. The doors are of brown wood with decorations stencilled in ivory. The decoration on the ceiling is similar in color and pattern to that in (BI). The floor, like that of the other rooms of this story, is of red brick.

On the third floor the arrangement of rooms is similar to the floor below, but the details and decorations are much simpler, except perhaps the room marked (CIV) called the nuptial chamber of the Davizzi-Alberti. The coats-of-arms of the two families occur in the ceiling and wall decorations. Around the entire room near the ceiling is a frescoed frieze illustrating a poem by Antonio Pucci which is taken from "Le Roman de la Vergy," a love legend of old Provence.

The plan of the fourth floor is the same as the two floors below. In (DI), the stone corbels indicate that before the loggia was added in the sixteenth century this room was vaulted and possibly supported a terrace with battlements similar to other buildings of Florence during the thirteenth and fourteenth centuries. The height is much lower and all details simpler than the stories below. The ceiling of (DIV) is the only one which has been decorated.

On the fifth floor is the spacious loggia which at one time commanded a splendid view of the city of Florence and surrounding hills. This view has now been partially destroyed by the erection of a modern building to the north.

RESTORATION

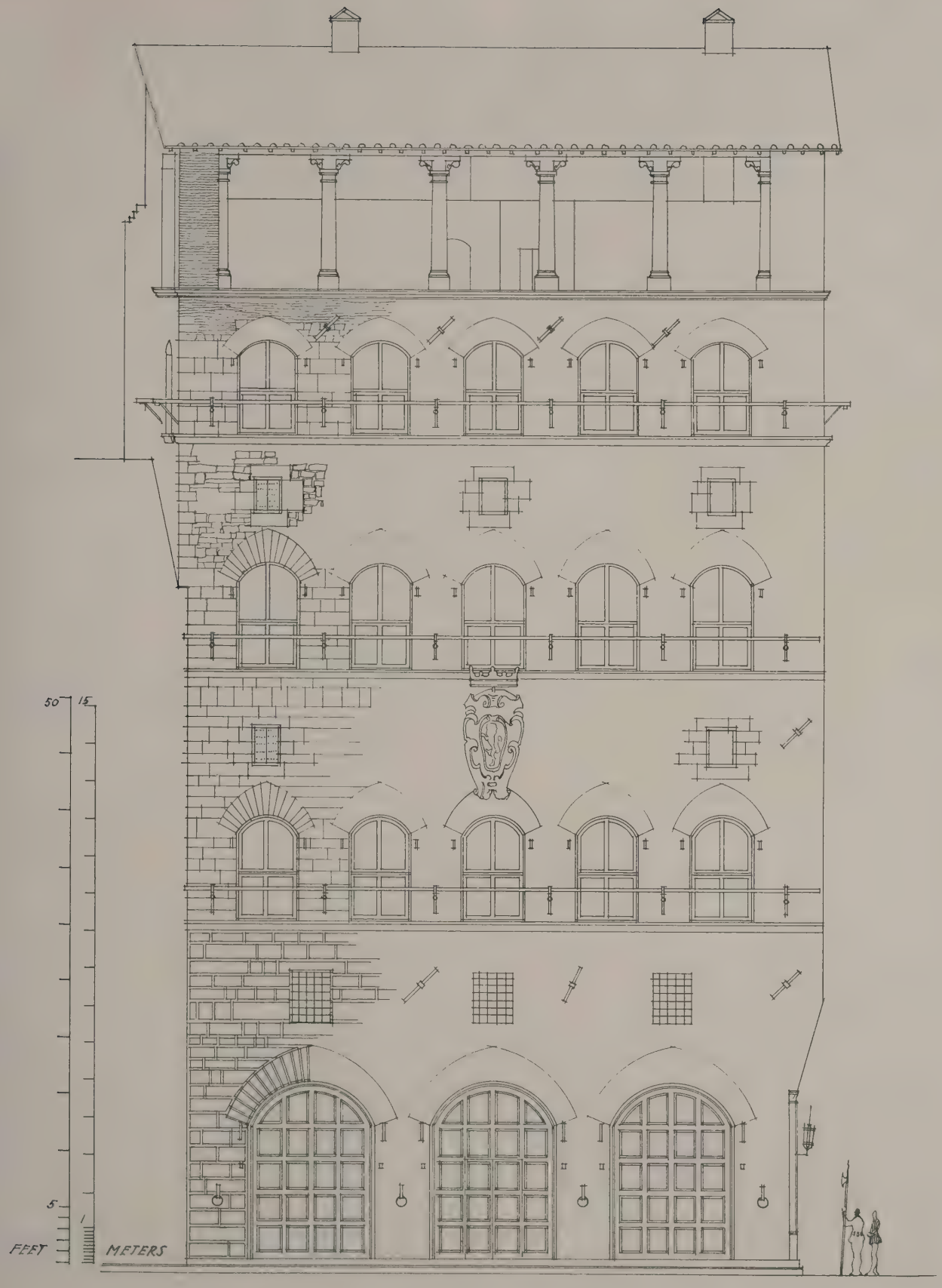
WHEN Prof. Volpi acquired the property, the palace had degenerated into nothing more than a tenement. Many of the windows had been narrowed and some enlarged, as well as many partitions added in the interior.

In 1905 the building was vacated and a very careful survey made, when the original walls and floors were located. All later additions were removed and the walls and ceilings cleaned of their many coats of whitewash, bringing to light again the colored decorations.

In the course of centuries, the palace had suffered from neglect, but through the many additions and alterations the original structure of the building remained.

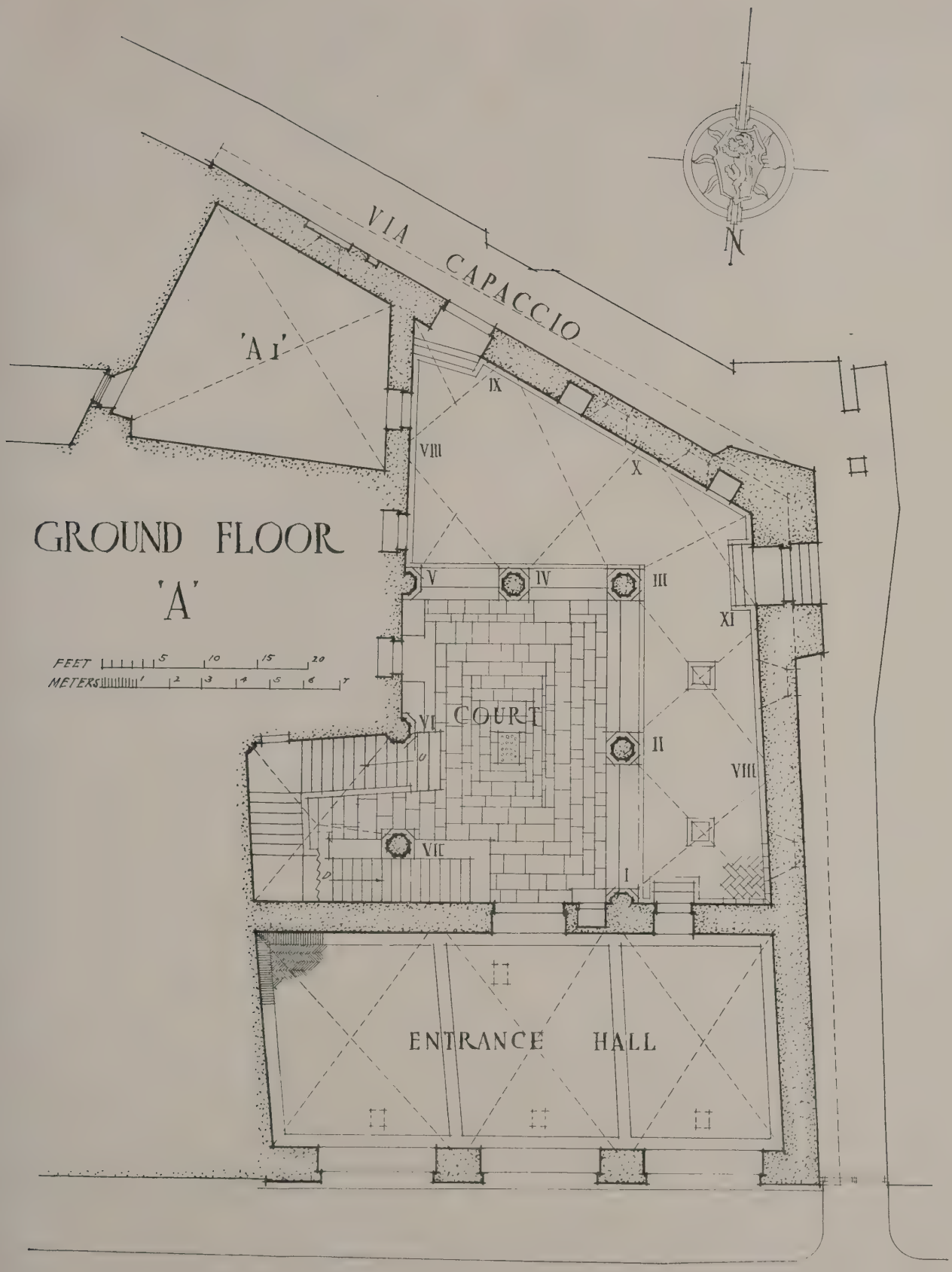
In restoring, it was necessary to replace doors and windows but in every case old materials were employed. The central door in the façade is original and had never been removed. The plaster walls for the most part are original. Age, smoke and other elements are responsible for the mottled color which is one of the chief attractions of the interior. The brick floors have all been replaced. In some instances a certain amount of restoration was necessary on the wall decorations. In the upper stories of the court, practically all the wood construction has been replaced.

The restoration was carried out under the personal supervision of Prof. Volpi.



FACADE

VIA PORTA ROSSA

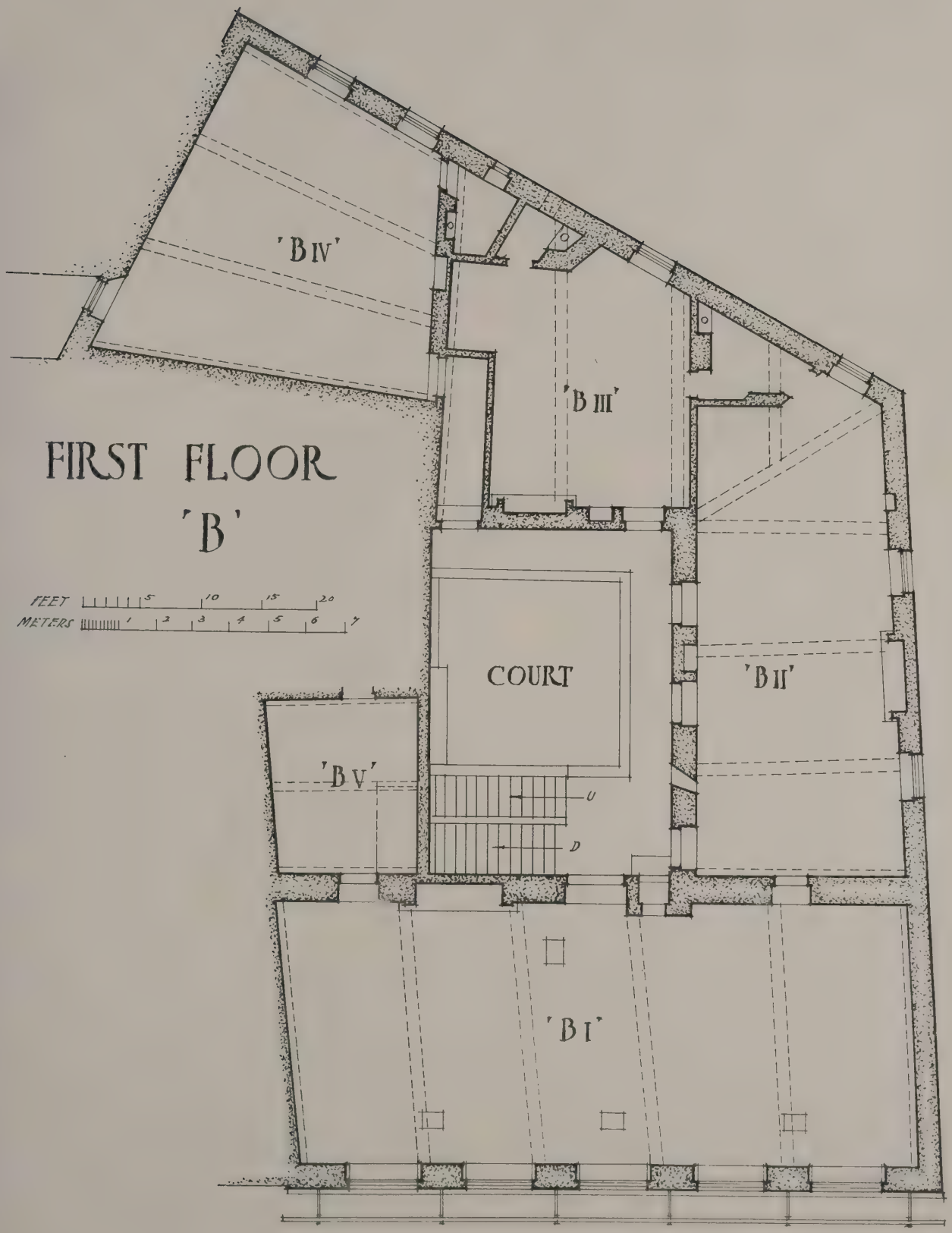

VIA CAPACCIO
N
'A I'
IX
VIII
X
GROUND FLOOR
'A'
V
IV
III
XI
FEET 5 10 15 20
METERS 1 2 3 4 5 6 7
VI
COURT
II
VIII
VII
I
ENTRANCE HALL
VIA PORTA ROSSA

VIEW IN COURT—GROUND FLOOR

STAIRWAY FROM COURT—GROUND FLOOR

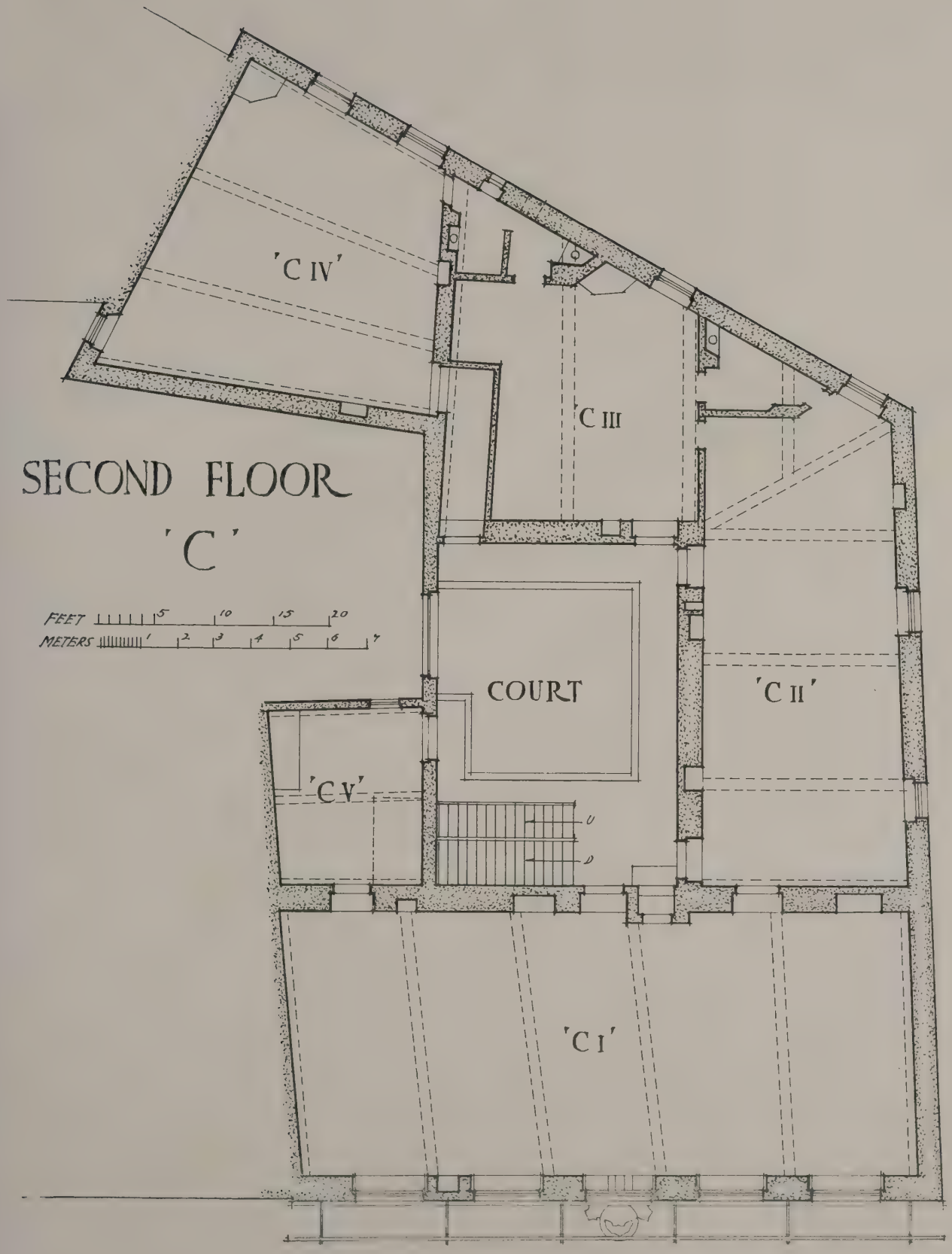
COURT—VIEW TOWARDS ENTRANCE

COURT—VIEW TOWARDS STAIRS


'B IV'
'B III'
FIRST FLOOR
'B'
FEET
METERS
COURT
'B II'
'B V'
U
D
'B I'

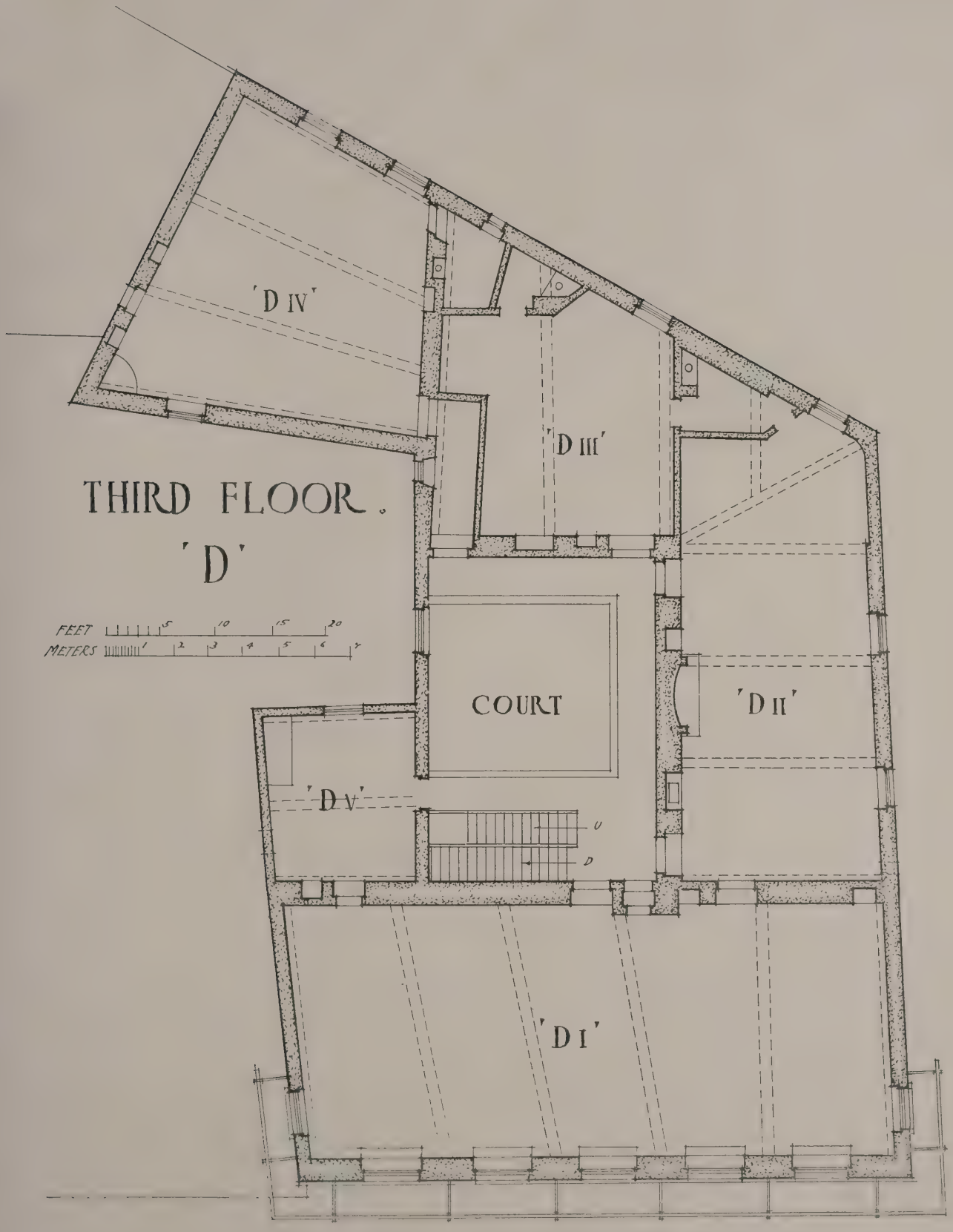
VIEW IN COURT—FIRST FLOOR

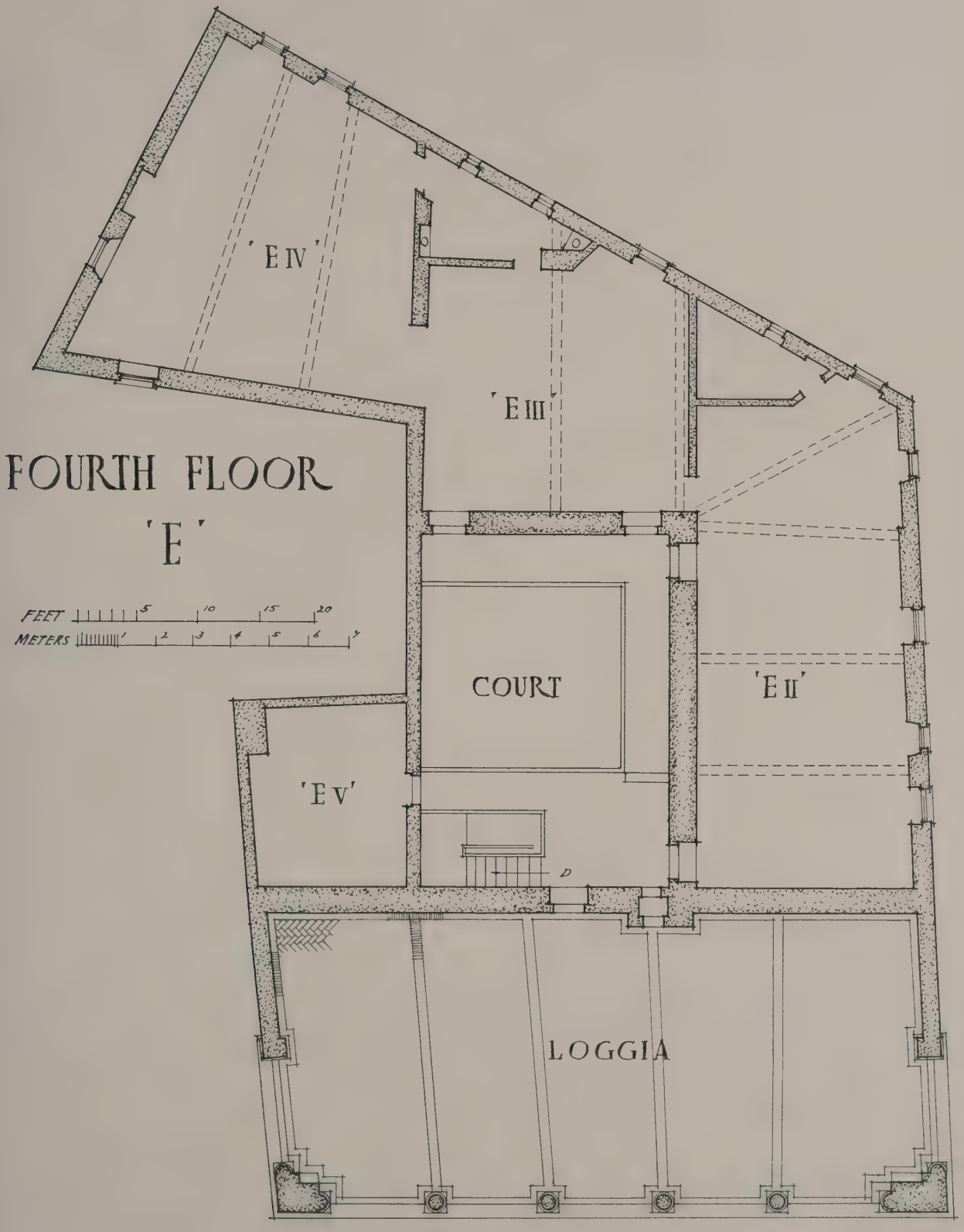
DETAIL OF COURT ON SECOND FLOOR

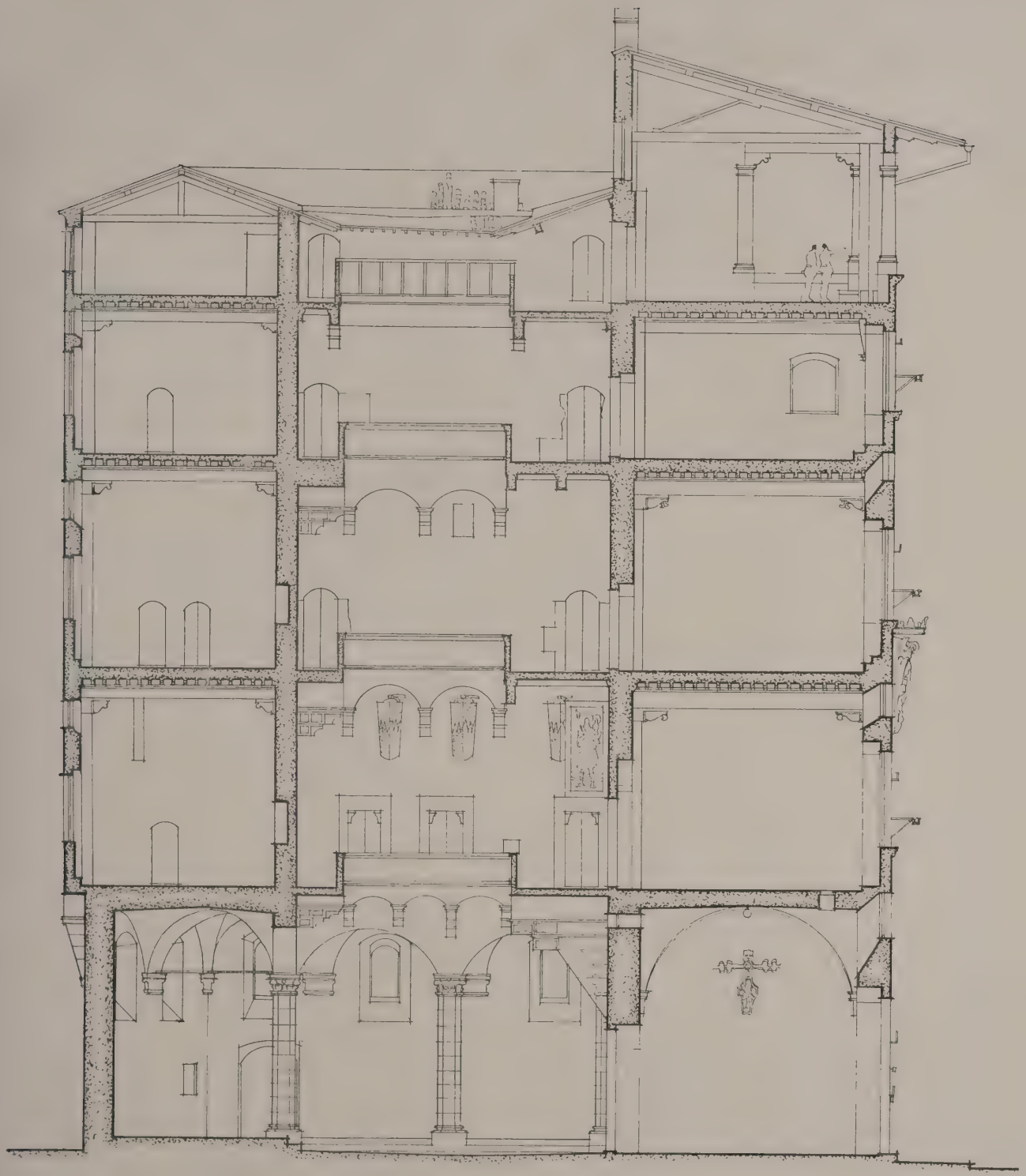

'C IV'
C III
SECOND FLOOR
'C'
FEET 5 10 15 20
METERS 1 2 3 4 5 6 7
COURT
'C II'
'C V'
U
D
'C I'

LOGGIA

COURT—ON SECOND FLOOR


'D IV'
'D III'
THIRD FLOOR.
'D'
FEET
METERS
COURT
'D II'
'D V'
U
D
'D I'

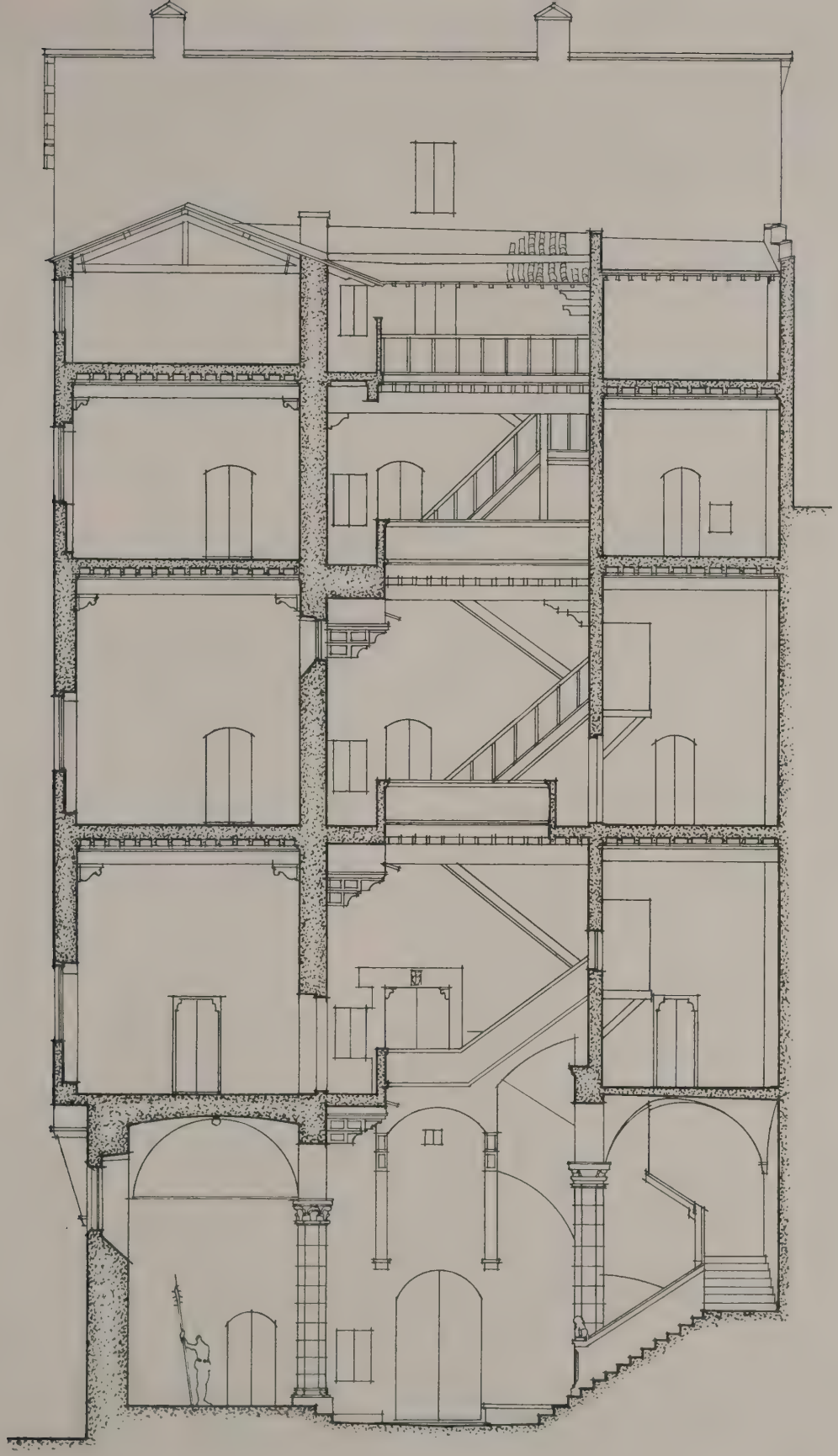

'E IV'
'E III'
FOURTH FLOOR
'E'
FEET
METERS
COURT
'E II'
'E V'
D
LOGGIA



SECTION LONGITUDINAL

FEET 5 10 15 20 25 30

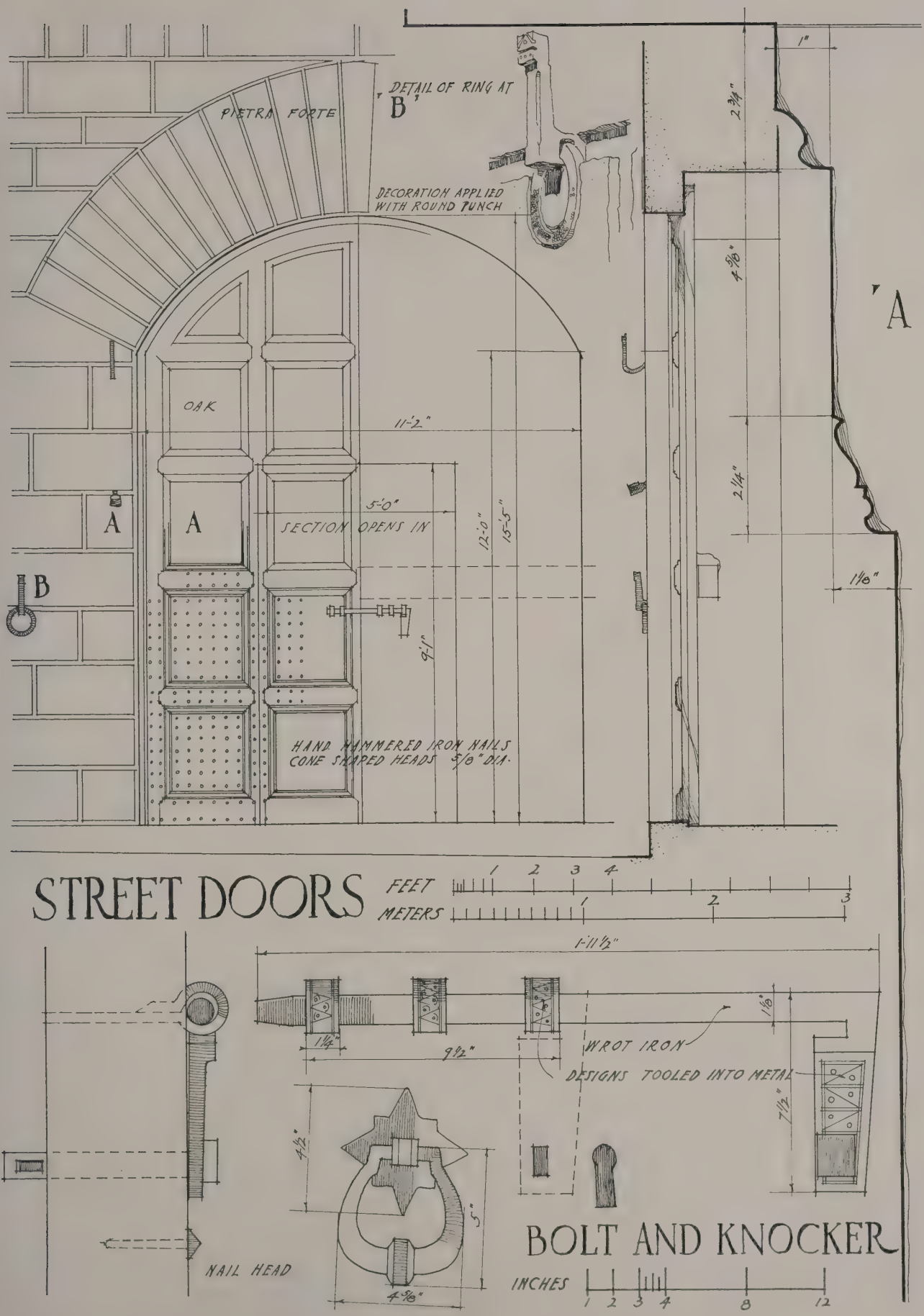
METERS 1 2 3 4 5 6 7 8 9 10



SECTION TRANSVERSE

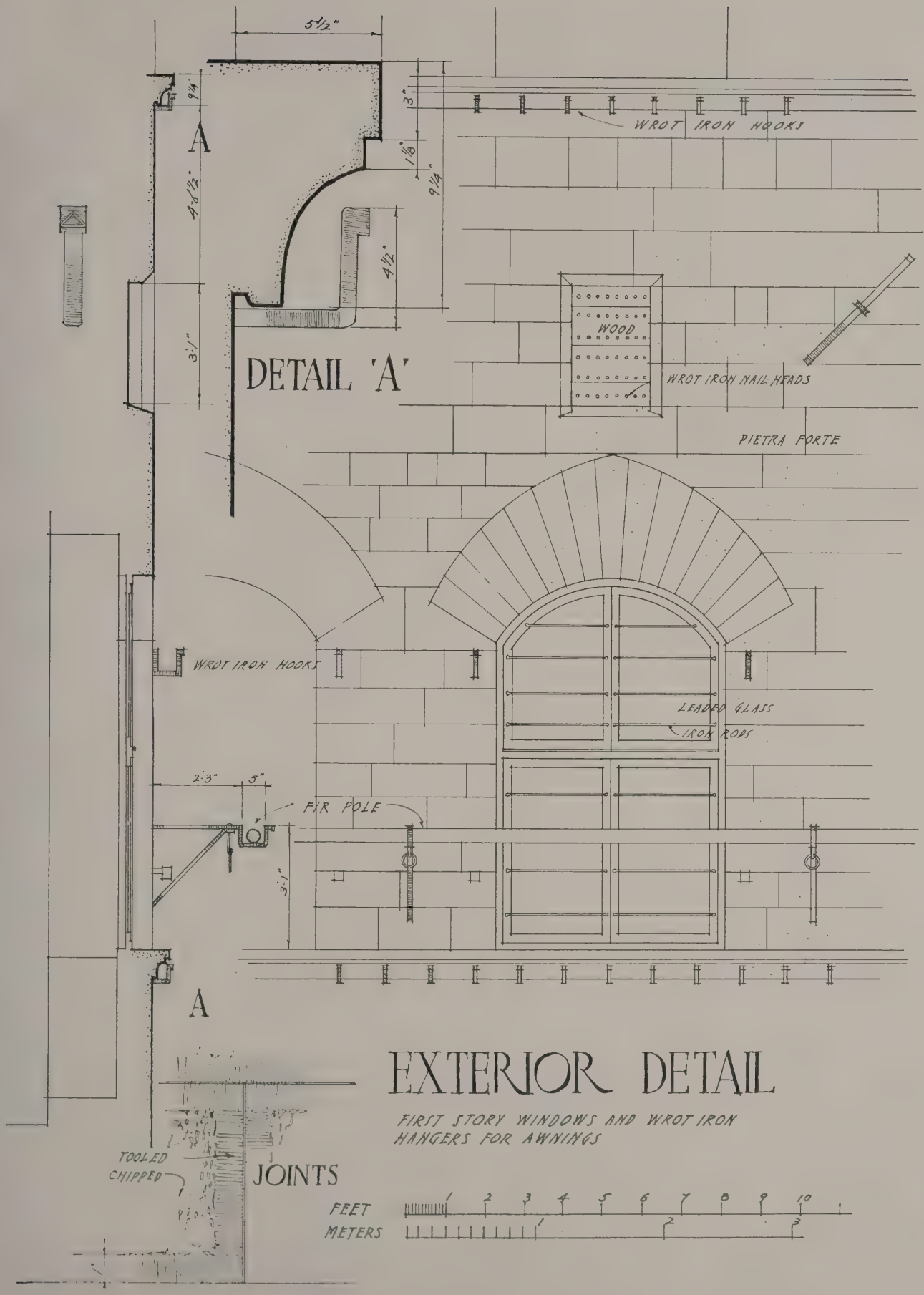
FEET 5 10 15 20 25 30

METERS 1 2 3 4 5 6 7 8 9 10



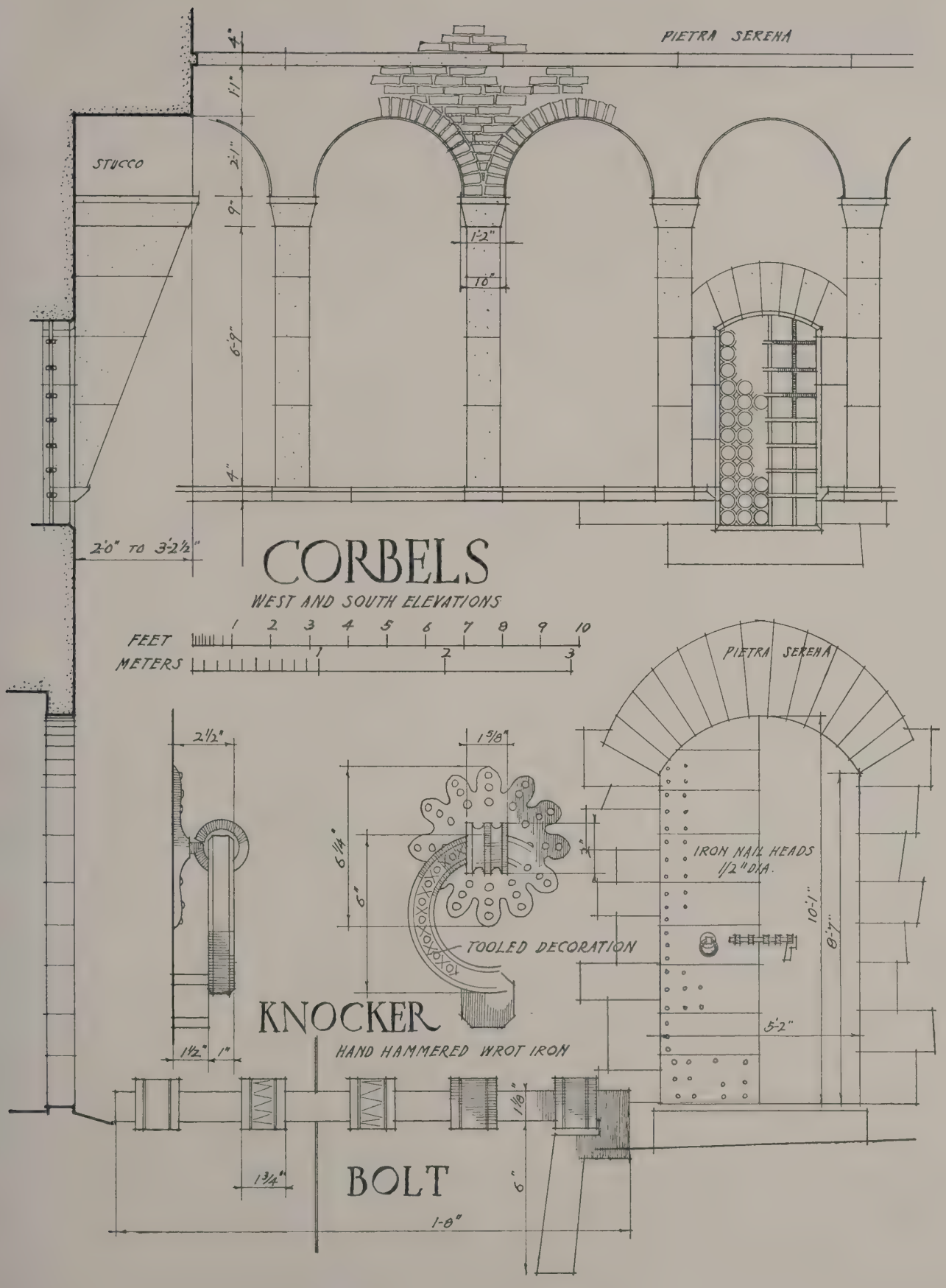
STREET DOORS

BOLT AND KNOCKER

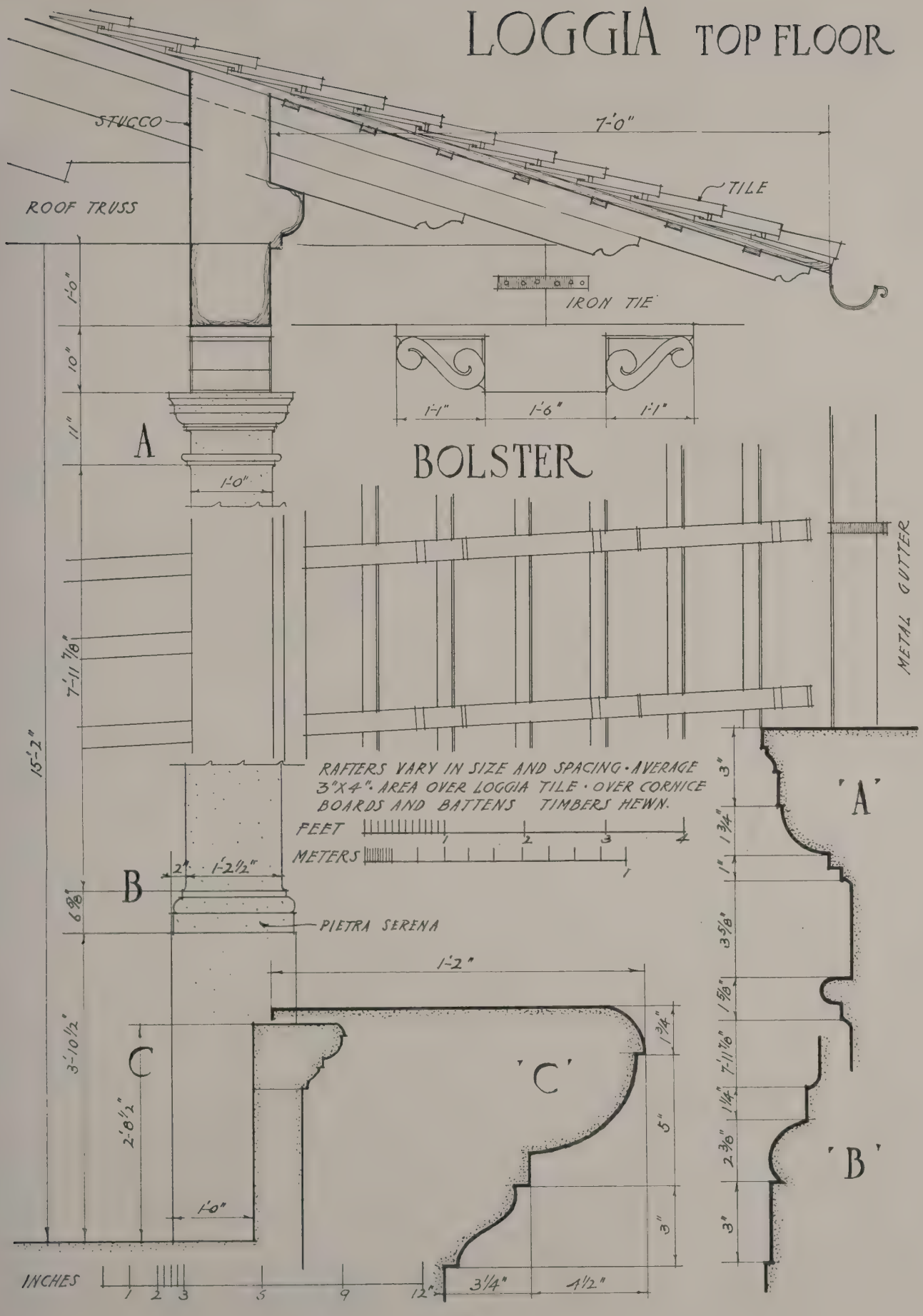


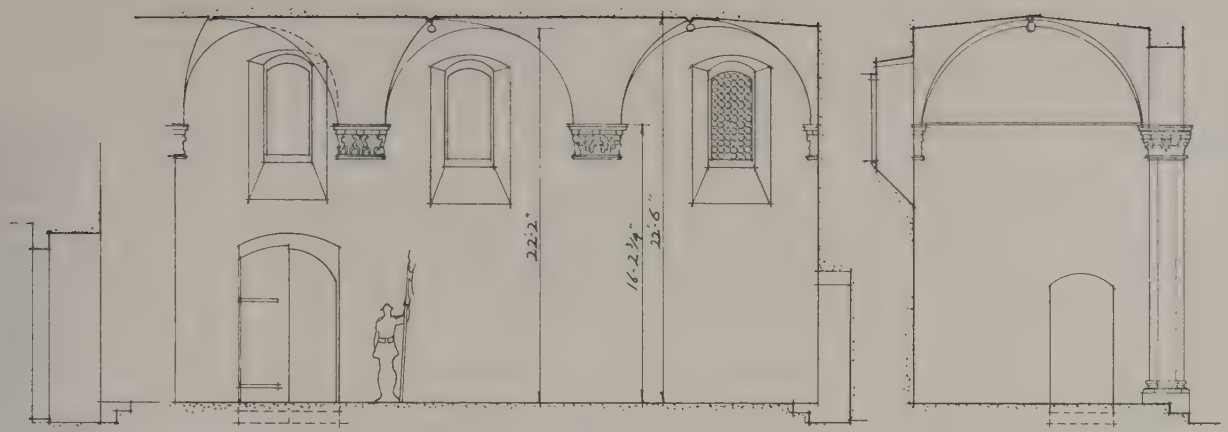
EXTERIOR DETAIL

FIRST STORY WINDOWS AND WROT IRON HANGERS FOR AWNINGS


PIETRA SERENA
STUCCO
4"
1'-1"
2'-1"
9"
6'-9"
4"
1'-2"
10"
2'-0" TO 3'-2½"
CORBELS
WEST AND SOUTH ELEVATIONS
FEET
METERS
1 2 3 4 5 6 7 8 9 10
1 2 3
PIETRA SERENA
2½"
1⅝"
6¼"
6"
3"
IRON NAIL HEADS
½" DIA.
TOOLED DECORATION
10'-1"
9'-7"
5'-2"
KNOCKER
HAND HAMMERED WROT IRON
1½"
1"
1⅛"
1¾"
BOLT
6"
1'-8"

LOGGIA TOP FLOOR

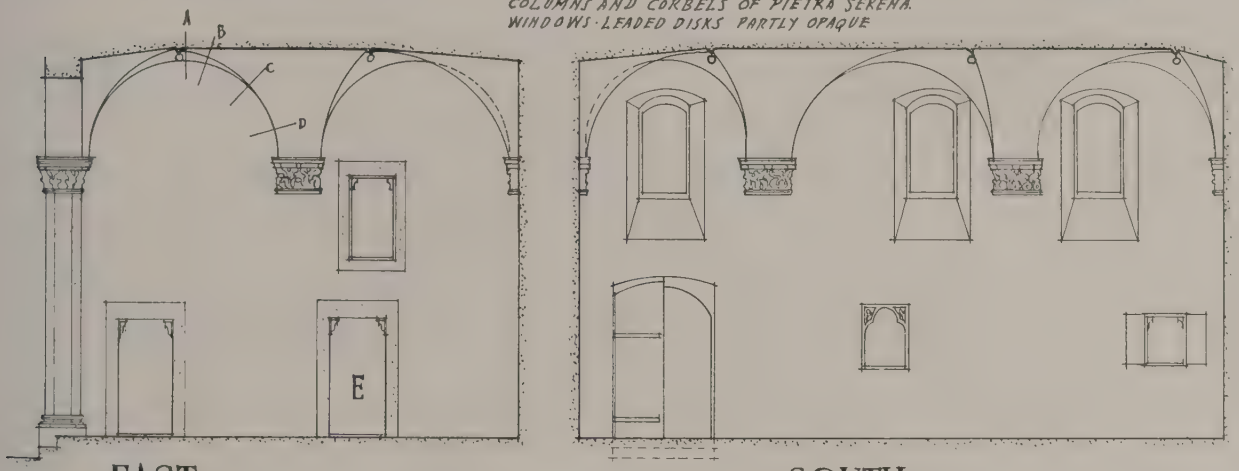




WEST SIDE

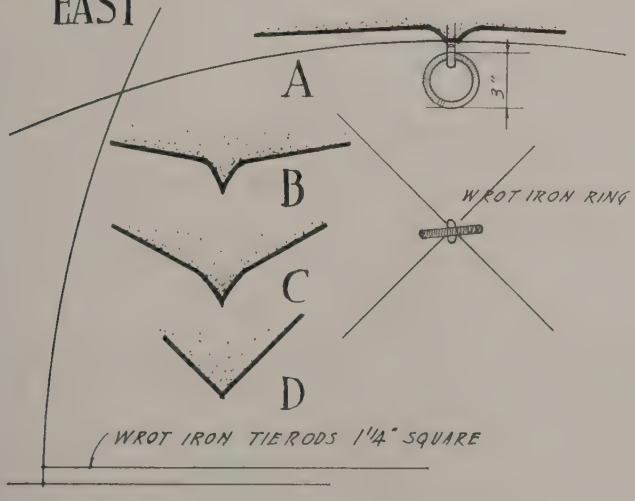
PLASTER WALLS SMOOTH FINISH · COLOR MOTTLED AND VARIEGATED SHADES OF OCHRE · CAPITALS, COLUMNS AND CORBELS OF PIETRA SERENA. WINDOWS · LEADED DISKS PARTLY OPAQUE

NORTH

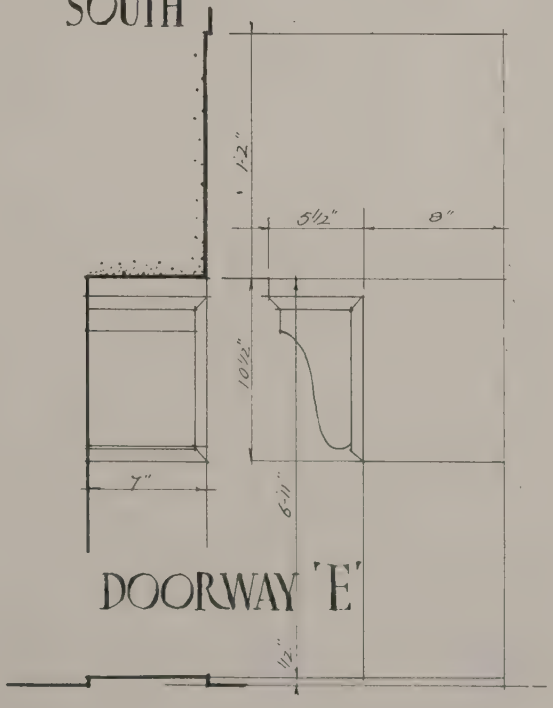


EAST

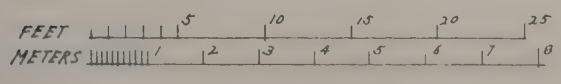
SOUTH

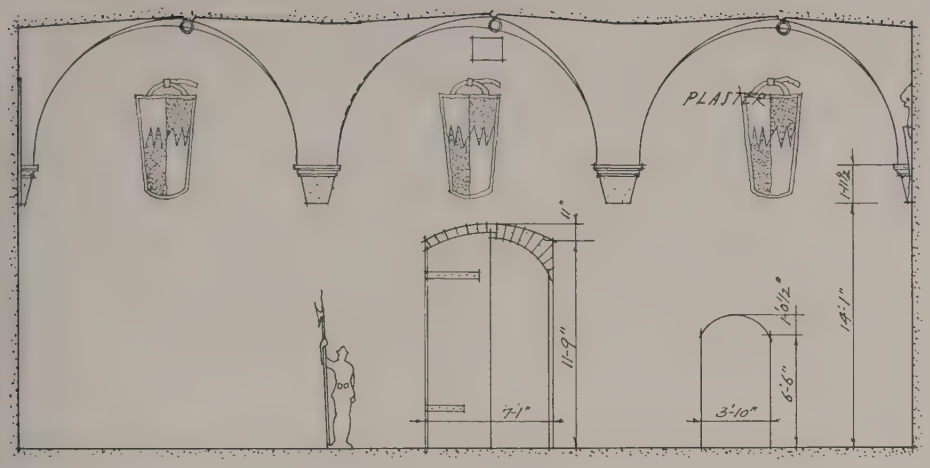


COURT VAULTED AREA



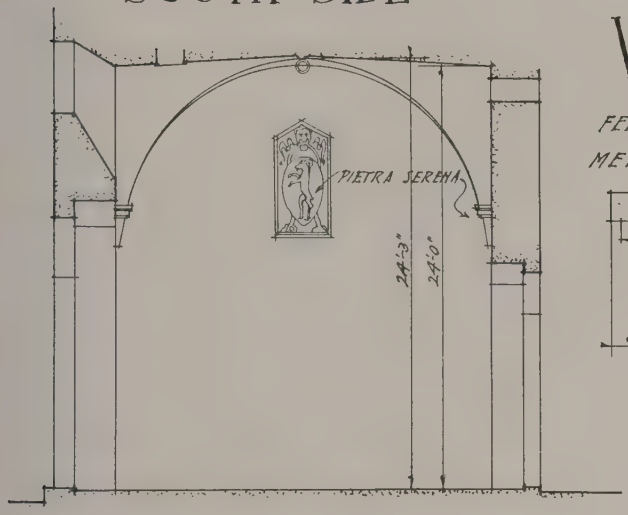
DOORWAY 'E'





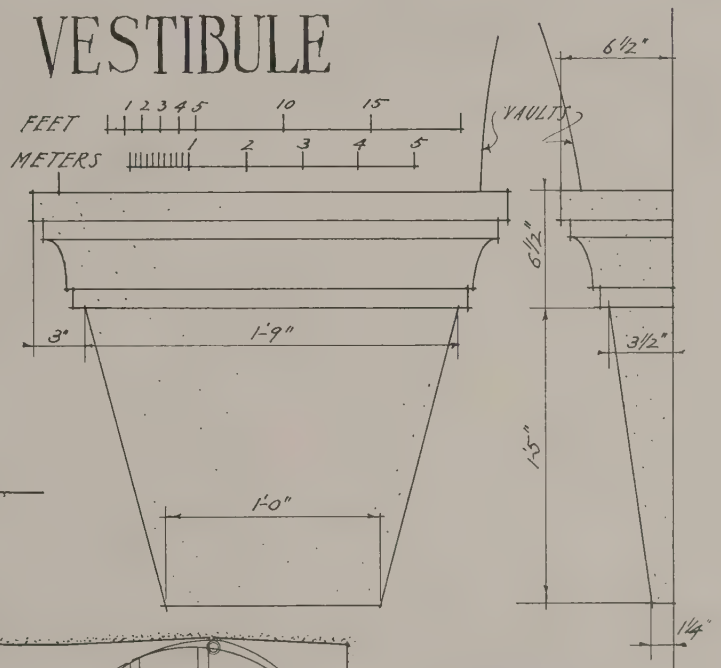
PLASTER WALLS · SMOOTH FINISH · COLOR MOTTLED AND VARIEGATED SHADES OF OCHRE AND BROWN · CORBELS OF PIETRA SERENA · SMALL DOOR OF WALNUT · LARGE DOOR OF FIR AND STUDDED WITH IRON SPIKES ABOUT 3" ON CENTERS · DECORATIONS ON SOUTH WALL IN RED AND BLACK

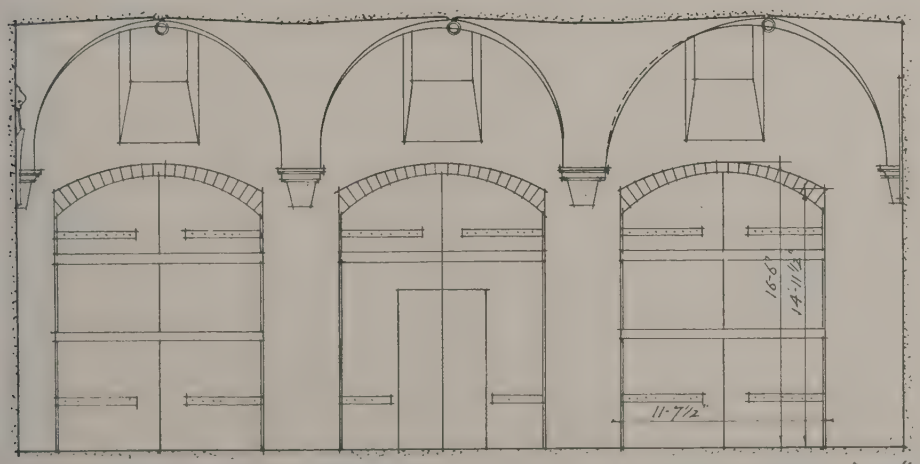
SOUTH SIDE



EAST END

VESTIBULE



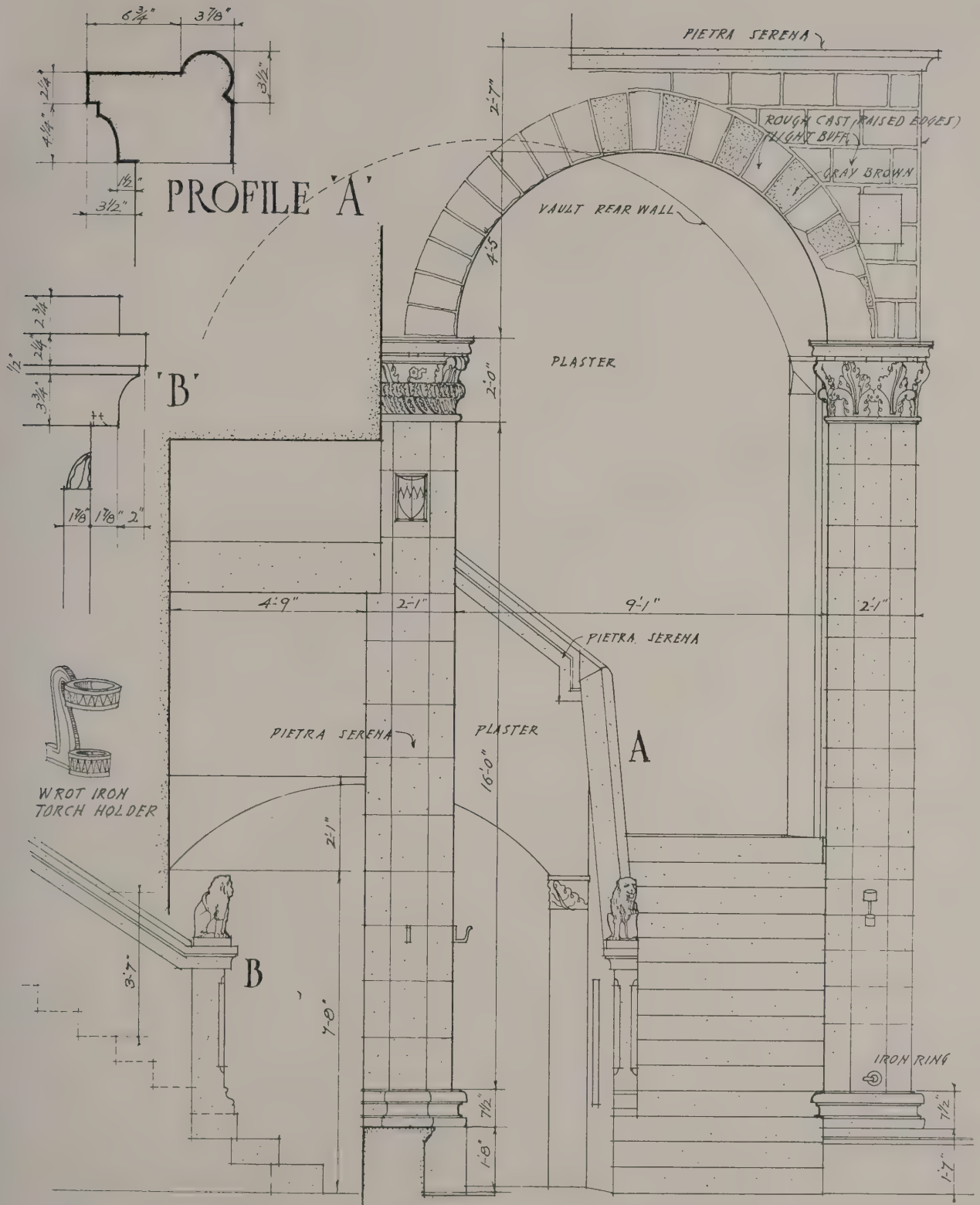


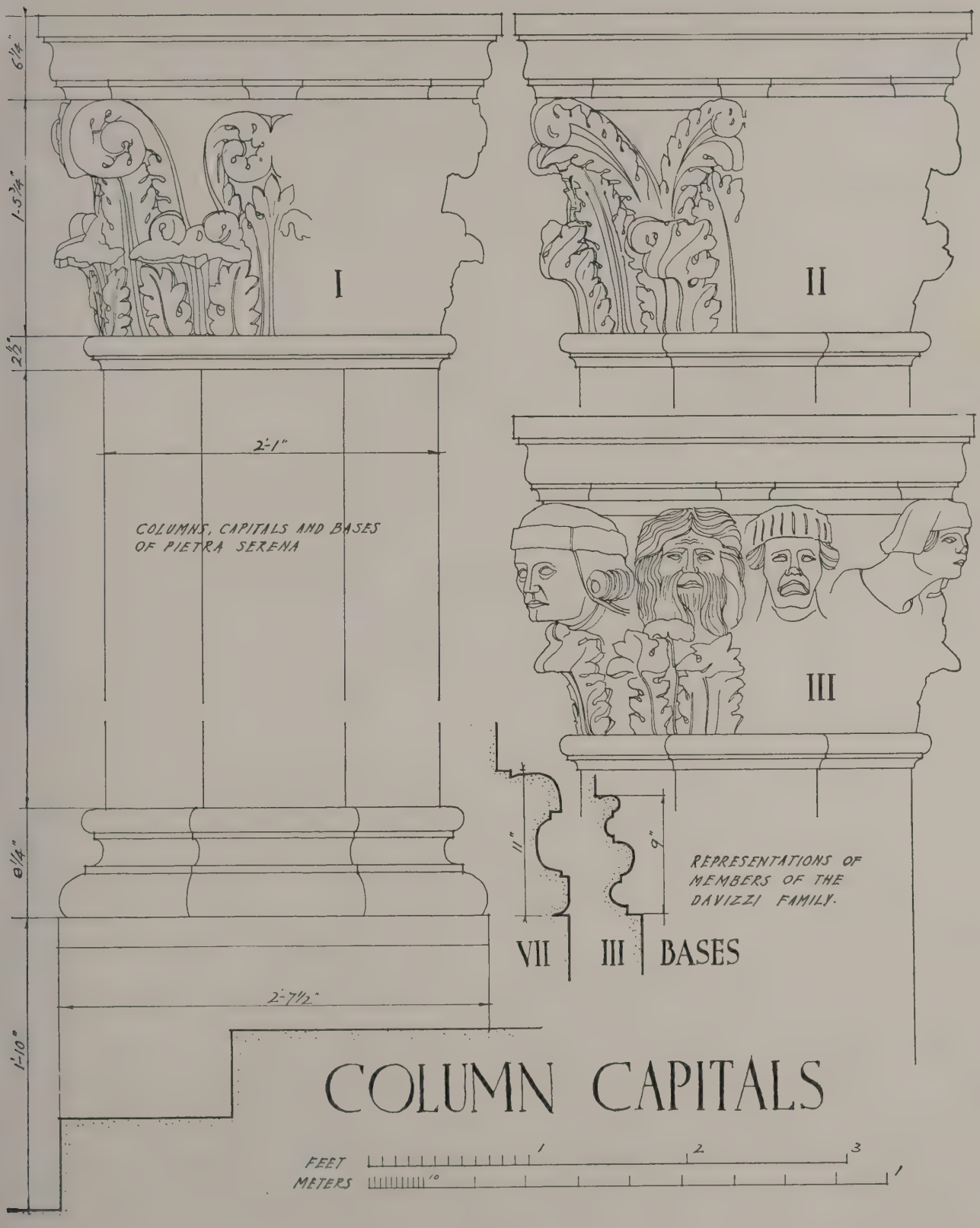
NORTH SIDE

CORBELS

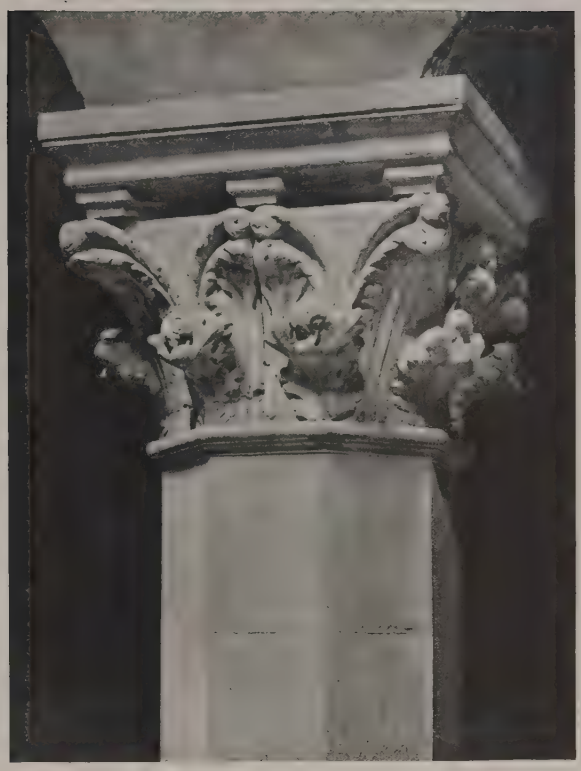
FLOOR

DARK RED BRICKS 2" X 10½" OILED AND RUBBED · JOINTS ABOUT 1/8" WIDE

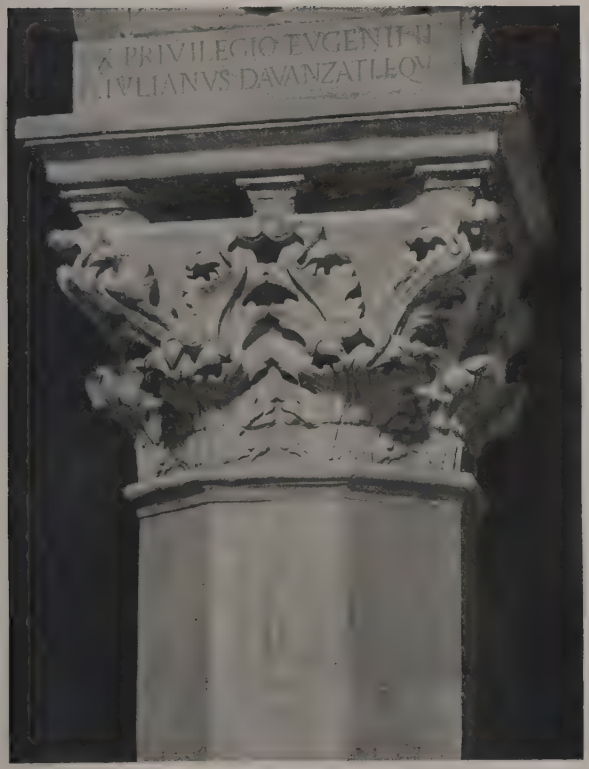

PROFILE 'A'
'B'
PIETRA SERENA
ROUGH CAST (RAISED EDGES)
LIGHT BUFF
GRAY BROWN
VAULT REAR WALL
PLASTER
PIETRA SERENA
PIETRA SERENA
PLASTER
A
B
WROT IRON
TORCH HOLDER
IRON RING
SIDE OF STAIR RAIL
STAIRWAY FROM COURT
TEXTURE AND COLOR OF WALLS SIMILAR TO OTHER PARTS OF COURT.
FEET
METERS


6¼"
1-5¾"
2½"
I
II
III
2'-1"
COLUMNS, CAPITALS AND BASES
OF PIETRA SERENA
11"
9"
REPRESENTATIONS OF
MEMBERS OF THE
DAVIZZI FAMILY.
VII
III
BASES
9¼"
2'-7½"
1'-10"
COLUMN CAPITALS
FEET
METERS
1
2
3
0
1

CAPITAL I



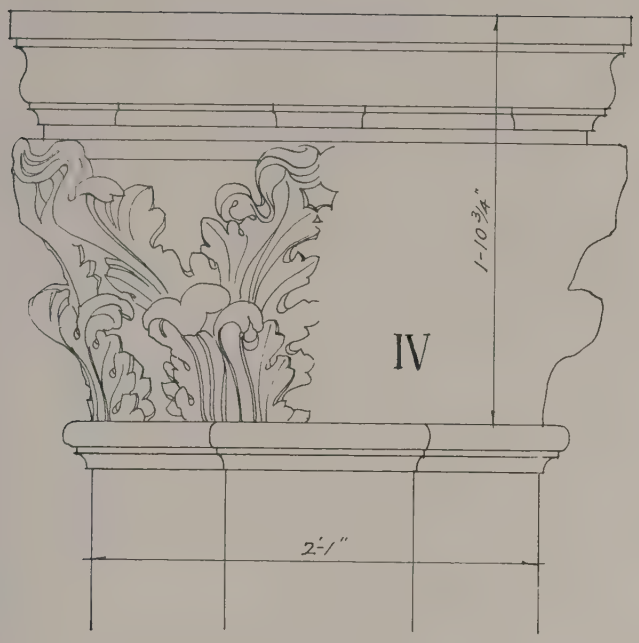
CAPITAL II

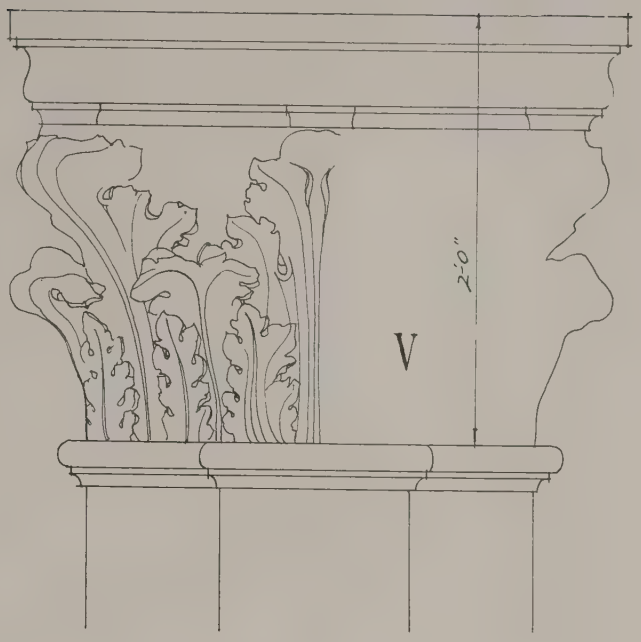


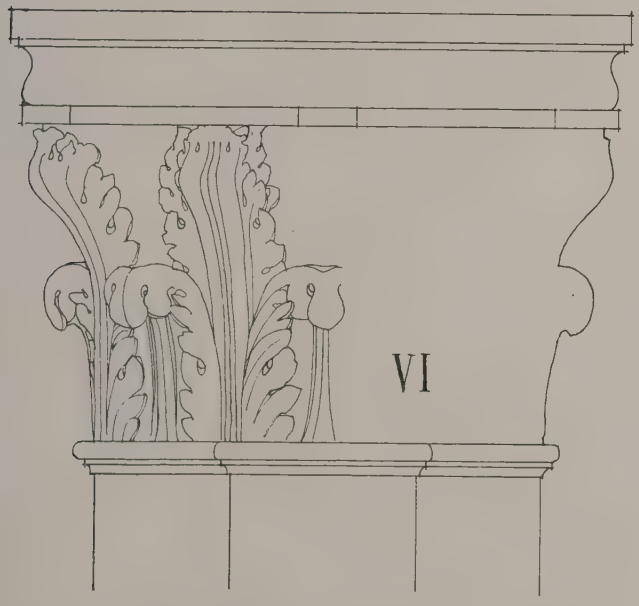
CAPITAL IV

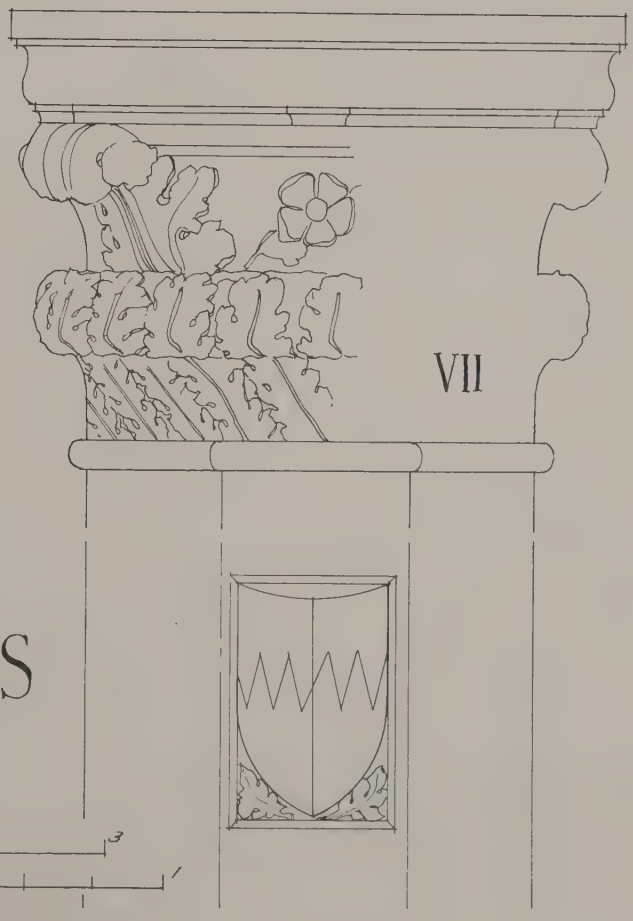
CAPITAL III

CAPITAL III, WITH PORTRAITS OF THE DAVIZZI FAMILY



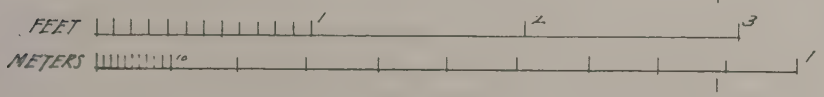


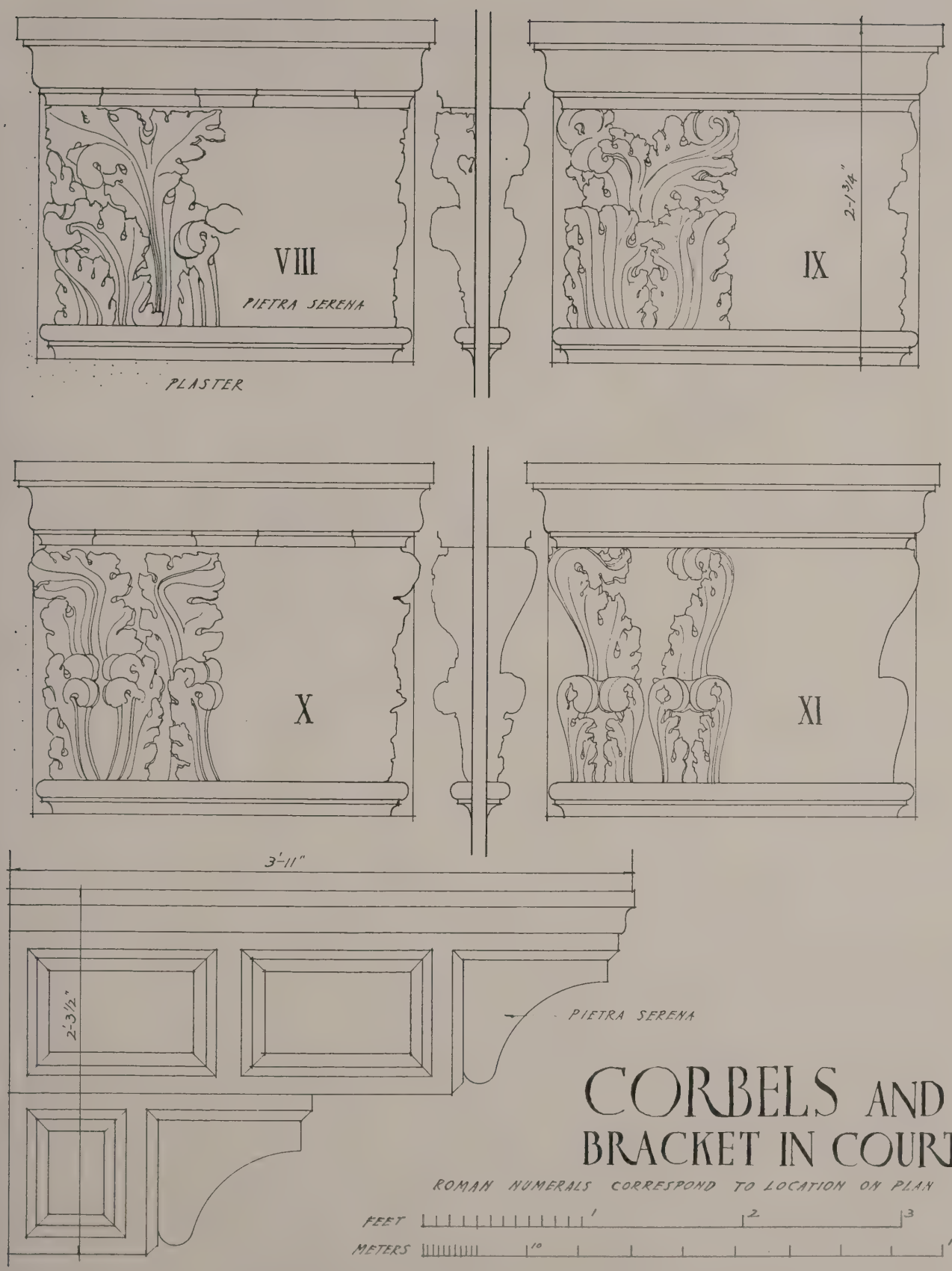




COLUMN CAPITALS

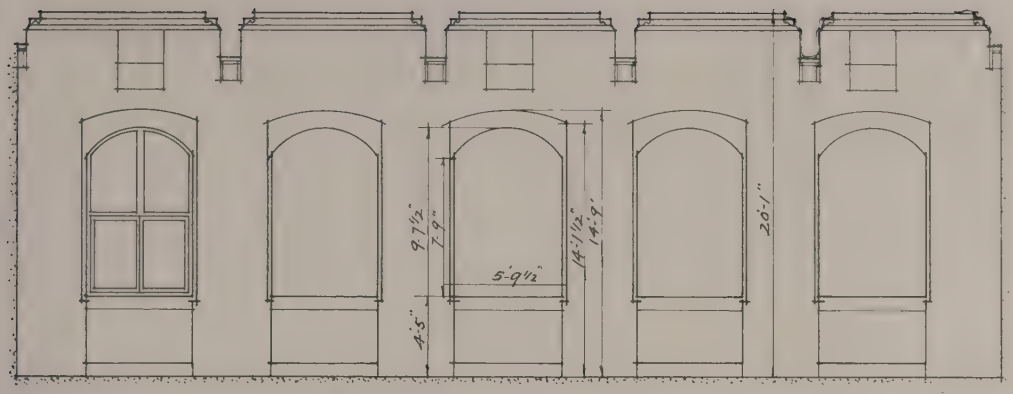
ROMAN NUMERALS CORRESPOND TO LOCATION ON PLAN





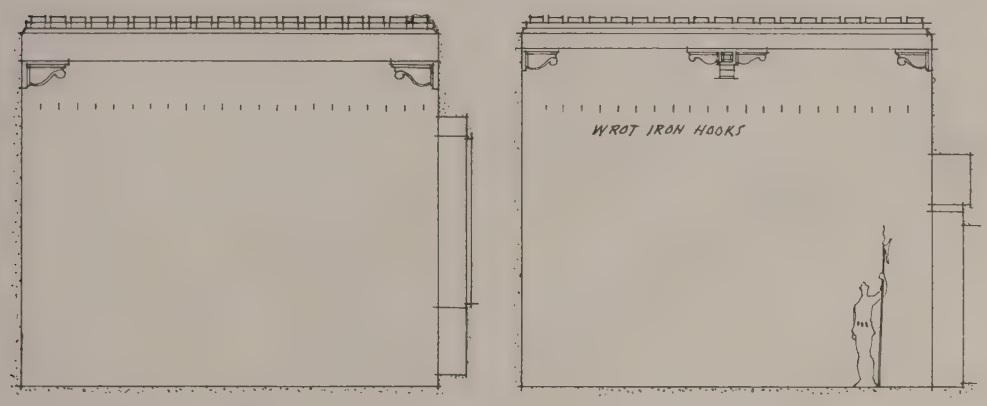
CORBELS AND BRACKET IN COURT

ROMAN NUMERALS CORRESPOND TO LOCATION ON PLAN



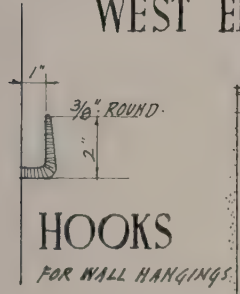
NORTH SIDE

WOOD CEILING RICHLY DECORATED WITH STENCILED DESIGNS OF VARIOUS COLORS · THE DECORATIONS OF THE THREE WEST PANELS ARE LATER AND MUCH MORE ELABORATE THAN THE EARLIER WORK OF THE TWO EAST PANELS · THE PLASTER WALLS HAVE SMOOTH FINISH · COLOR MOTTLED AND VARIEGATED SHADES OF OCHRE AND BROWNS · THE WOODWORK SUCH AS DOORS AND SHUTTERS ARE OF WALNUT WEATHERED TO DARK BROWN · FIRE PLACE OF PIETRA SERENA · WINDOWS LEADED DISKS ABOUT 3" IN DIAMETER · OPAQUE · FLOOR OF GROUND RED BRICKS OILED AND RUBBED



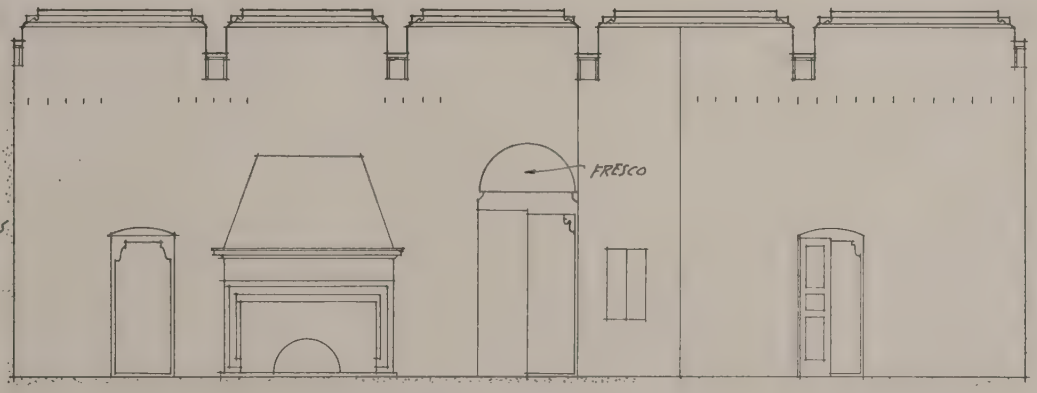
WEST END

EAST END

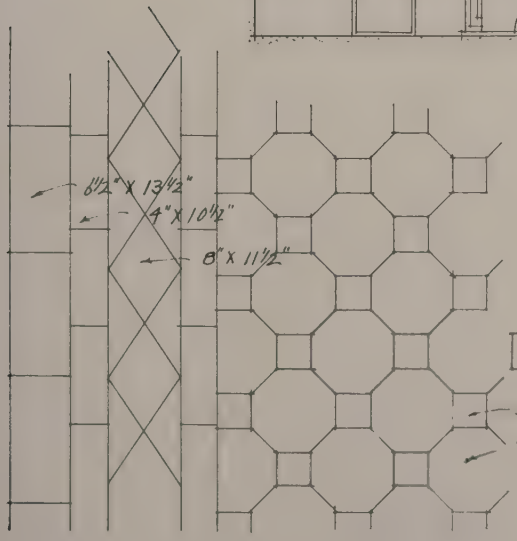


HOOKS

FOR WALL HANGINGS



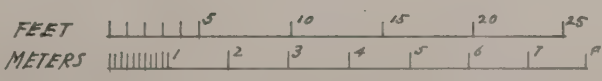
SOUTH SIDE

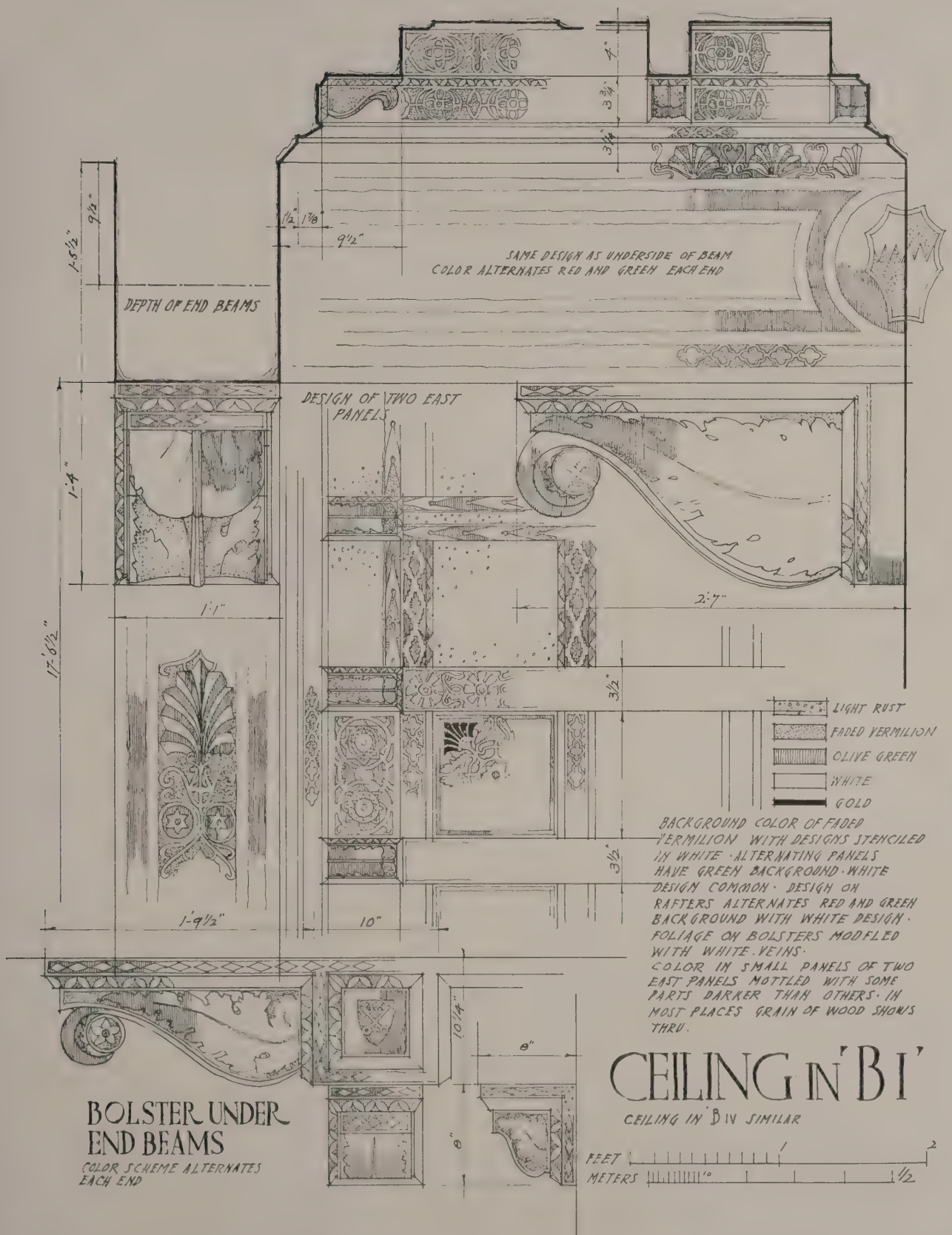


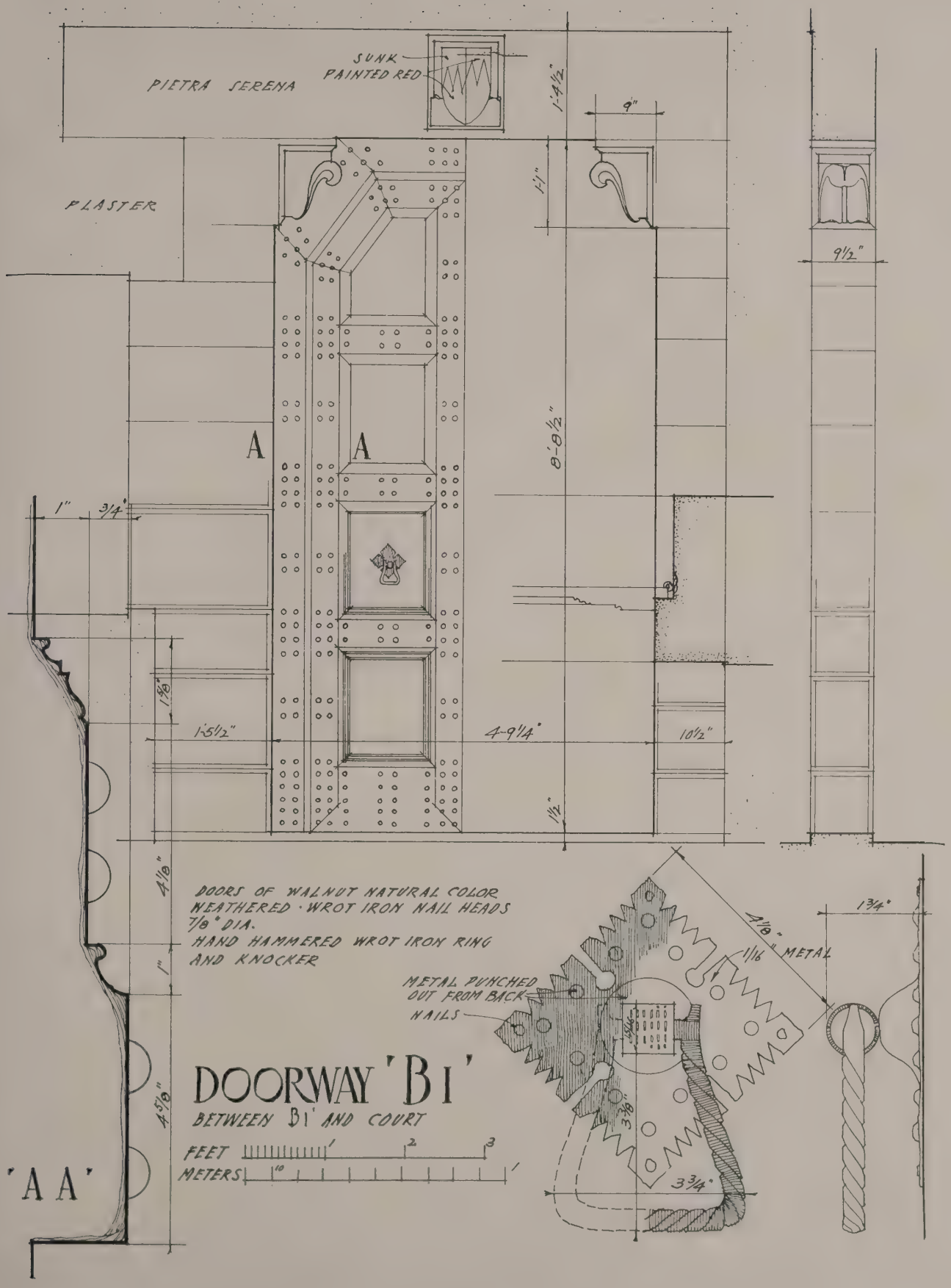
WALL ELEVATIONS 'B 1'

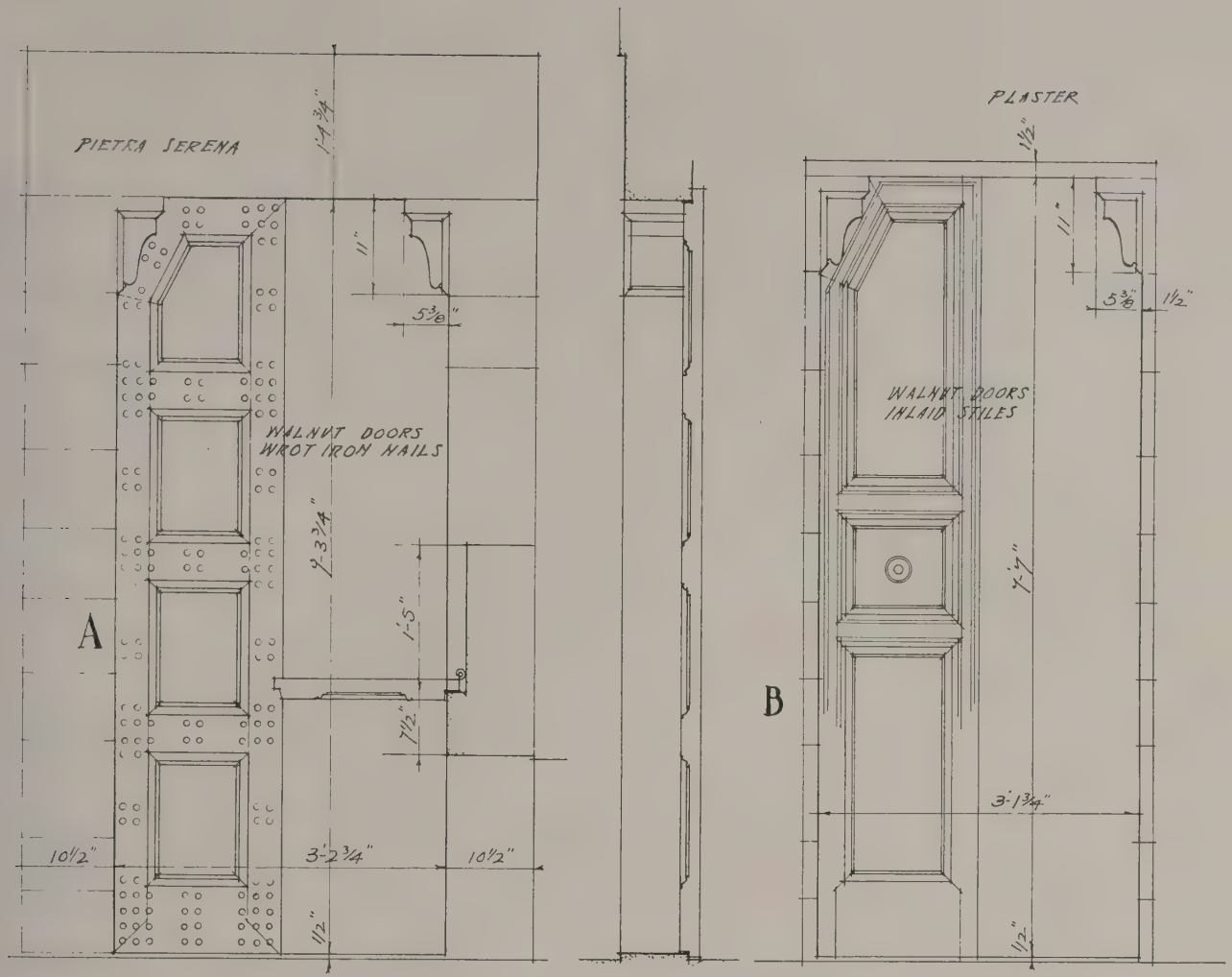
VARIOUS DETAILS ON OTHER PAGES

FLOOR




4"
3¾"
¾"
1½"
1⅛"
9½"
1'-5½"
9½"
DEPTH OF END BEAMS
SAME DESIGN AS UNDERSIDE OF BEAM
COLOR ALTERNATES RED AND GREEN EACH END
DESIGN OF TWO EAST PANELS
1'-4"
1'-1"
2'-7"
1'-8½"
3½"
3½"
LIGHT RUST
FADED VERMILION
OLIVE GREEN
WHITE
GOLD
BACKGROUND COLOR OF FADED VERMILION WITH DESIGNS STENCILED IN WHITE · ALTERNATING PANELS HAVE GREEN BACKGROUND · WHITE DESIGN COMMON · DESIGN ON RAFTERS ALTERNATES RED AND GREEN BACKGROUND WITH WHITE DESIGN · FOLIAGE ON BOLSTERS MODELED WITH WHITE VEINS · COLOR IN SMALL PANELS OF TWO EAST PANELS MOTTLED WITH SOME PARTS DARKER THAN OTHERS · IN MOST PLACES GRAIN OF WOOD SHOWS THRU.
1'-9½"
10"
10¼"
9"
9"
BOLSTER UNDER END BEAMS
COLOR SCHEME ALTERNATES EACH END
CEILING IN 'B1'
CEILING IN 'B' IN SIMILAR
FEET
METERS
1
2
½

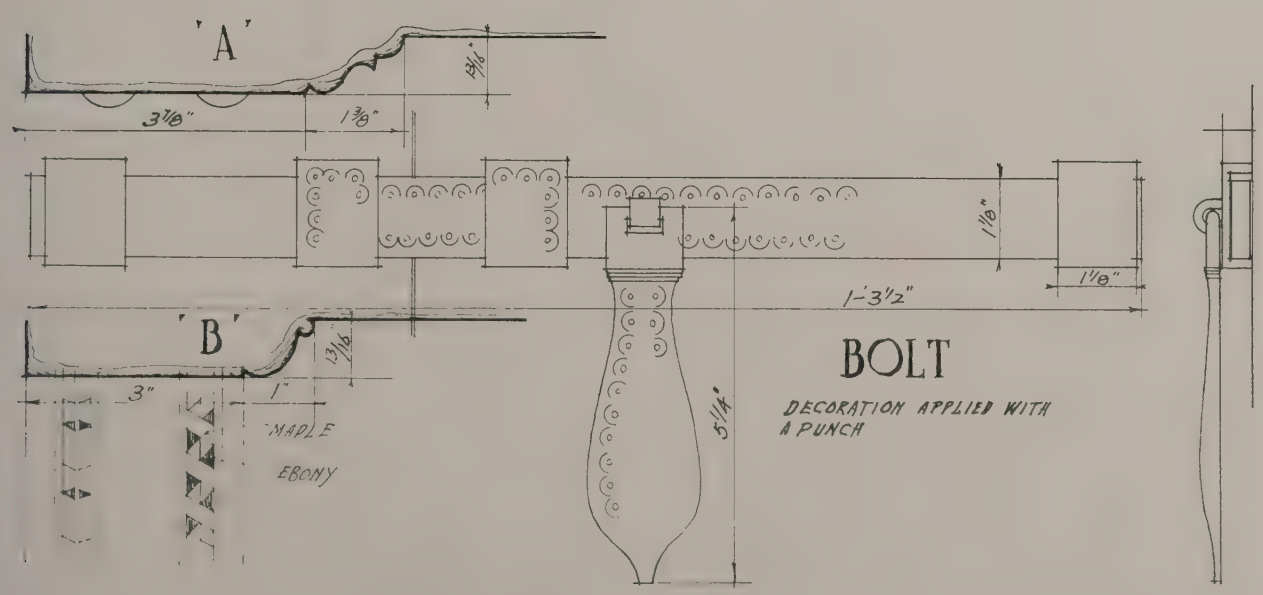

PIETRA SERENA
SUNK PAINTED RED
PLASTER
A
A
1-4½"
9"
1'-1"
9½"
8'-8½"
1"
3/4"
1'-5½"
4-9¼"
10½"
1½"
4⅛"
1"
4'-5⅛"
DOORS OF WALNUT NATURAL COLOR WEATHERED · WROT IRON NAIL HEADS 7/8" DIA.
HAND HAMMERED WROT IRON RING AND KNOCKER
METAL PUNCHED OUT FROM BACK
NAILS
4⅛" METAL
1/16
1¾"
3⅜"
3¾"
DOORWAY 'B1'
BETWEEN B1 AND COURT
FEET
METERS
'A A'



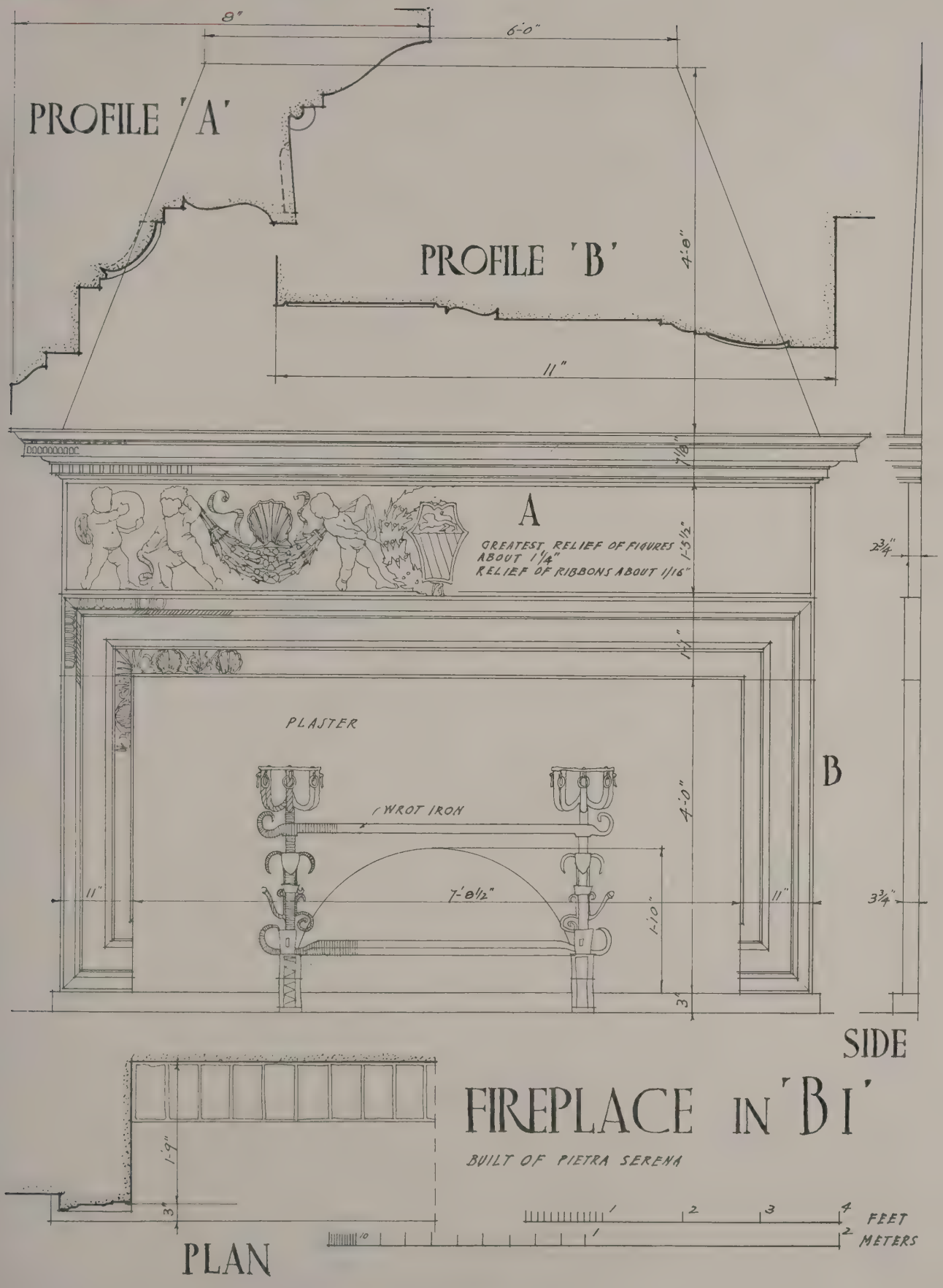
BETWEEN 'B II' AND COURT

BETWEEN 'B II' AND 'B I'

FEET
METERS



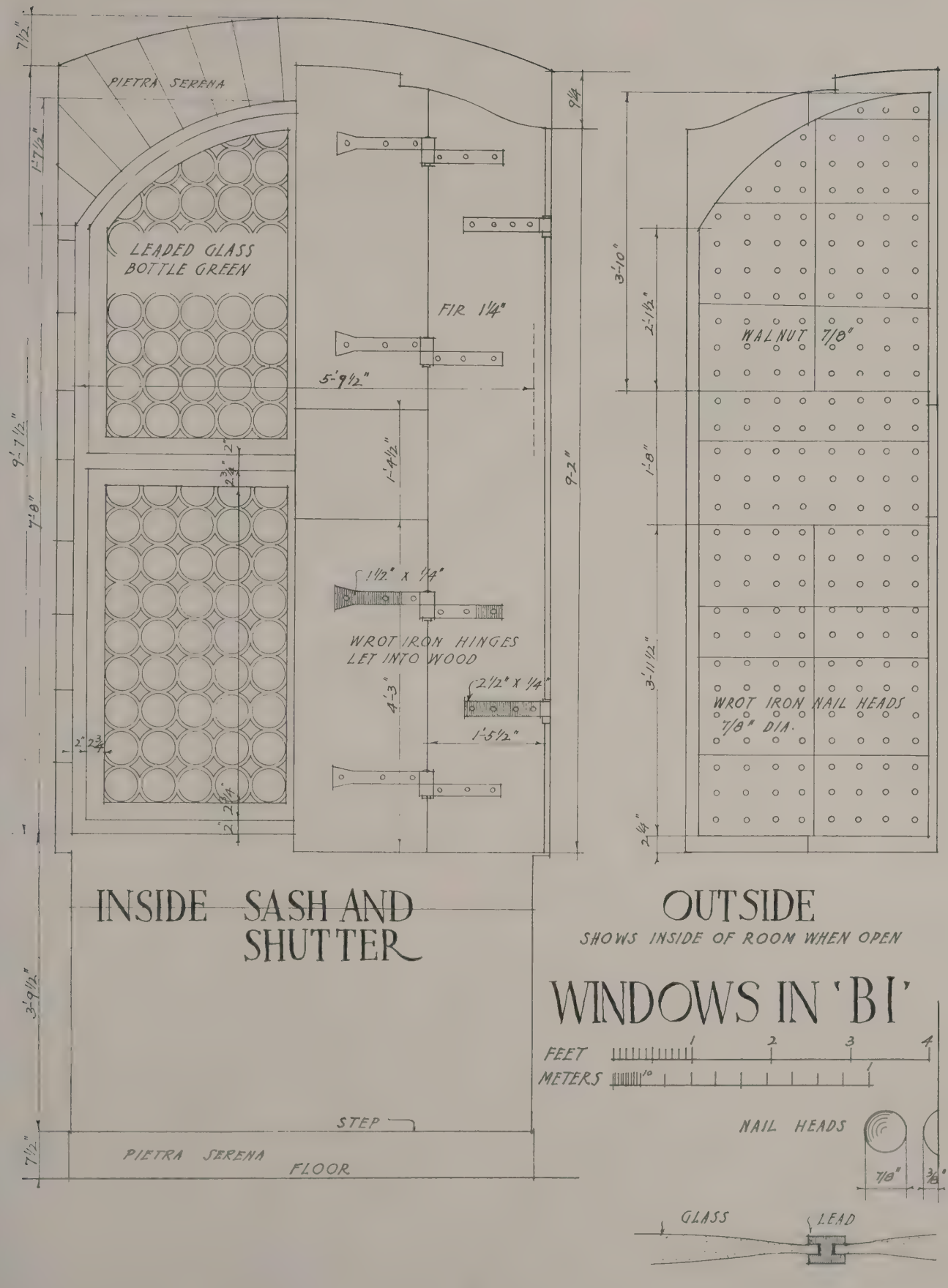
DEACCESSIONED

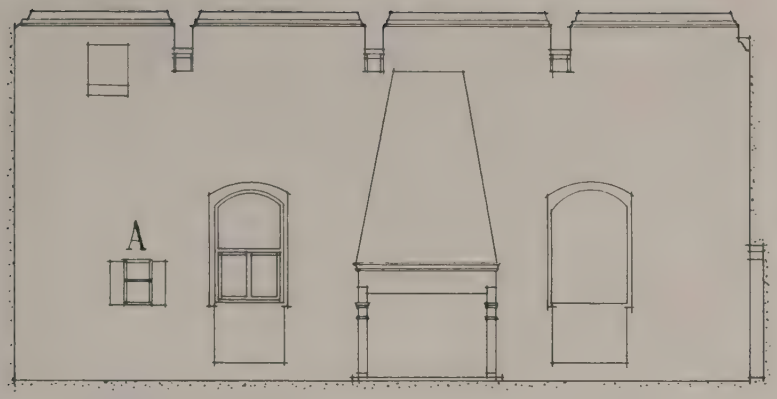


FIREPLACE IN 'B1'

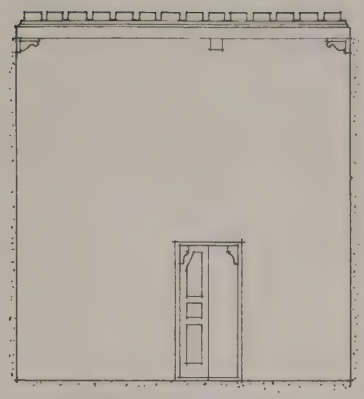
BUILT OF PIETRA SERENA

TWO VIEWS IN BI

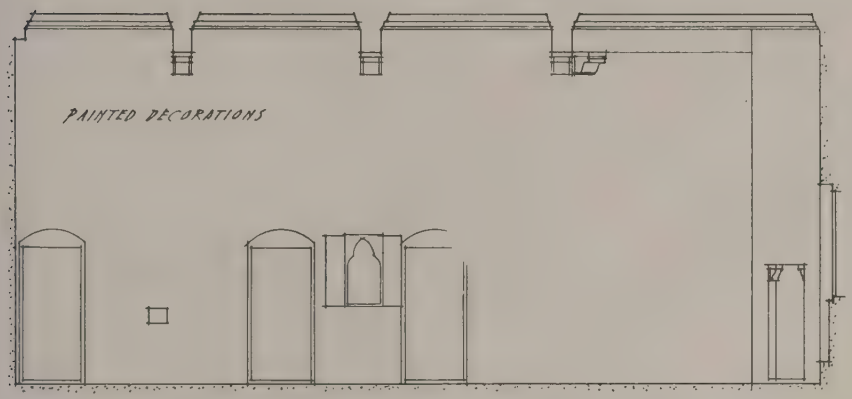

PIETRA SERENA
LEADED GLASS
BOTTLE GREEN
FIR 1¼"
5'-9½"
1'-4½"
9'-2"
1½" x ¼"
WROT IRON HINGES
LET INTO WOOD
4'-3"
2½" x ¼"
1'-5½"
STEP
PIETRA SERENA
FLOOR
WALNUT 7/8"
WROT IRON NAIL HEADS
7/8" DIA.
INSIDE SASH AND SHUTTER
OUTSIDE
SHOWS INSIDE OF ROOM WHEN OPEN
WINDOWS IN 'B I'
FEET
METERS
NAIL HEADS
GLASS
LEAD



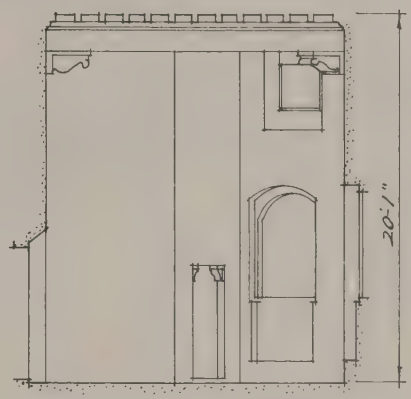
WEST SIDE



NORTH END

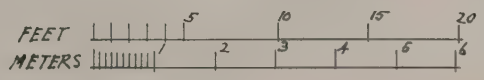


EAST SIDE



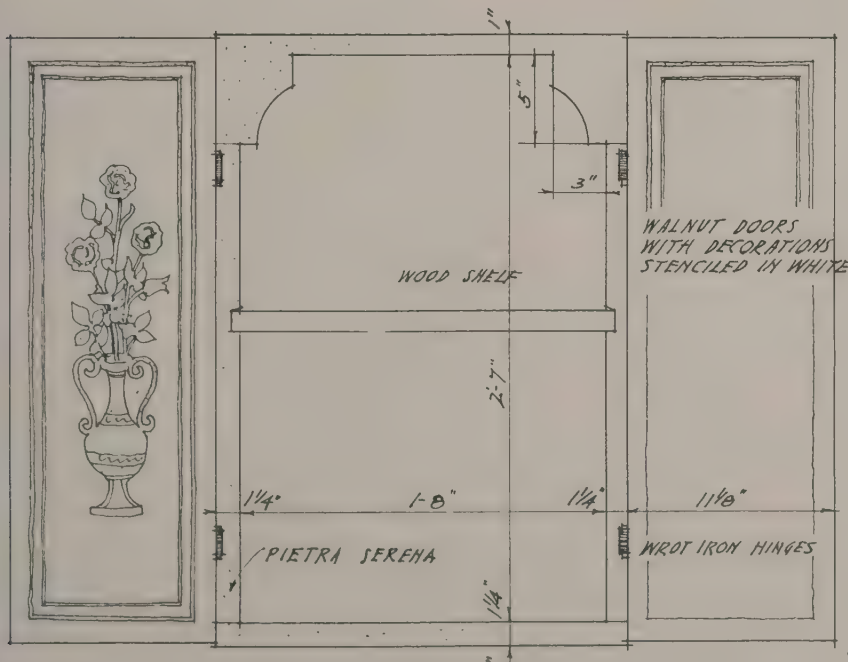
SOUTH END

ELEVATIONS

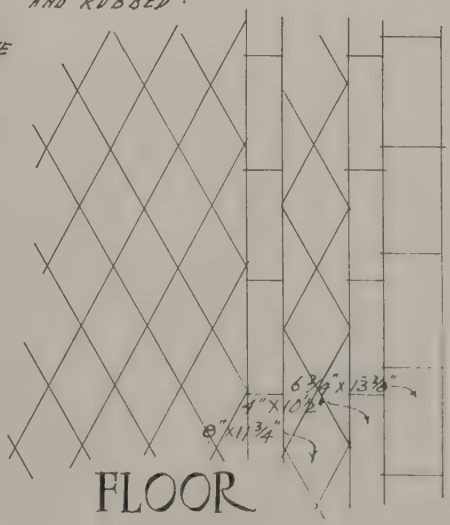


WALL ELEVATIONS 'B II'

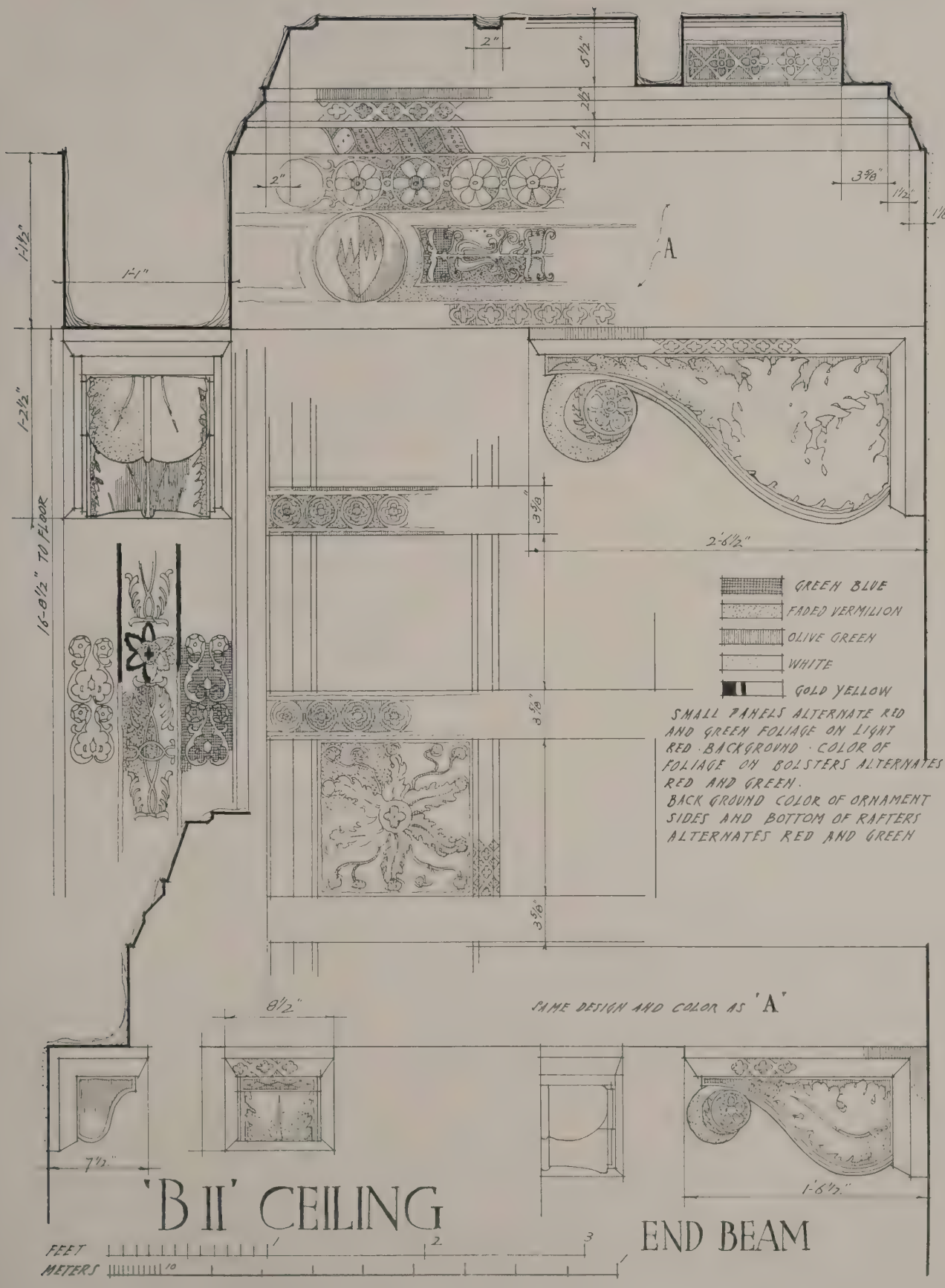
SMOOTH PLASTER WALLS WITH PAINTED DECORATIONS
FIR CEILING WITH STENCILED DECORATIONS
FLOOR OF GROUND BRICKS OILED AND RUBBED.

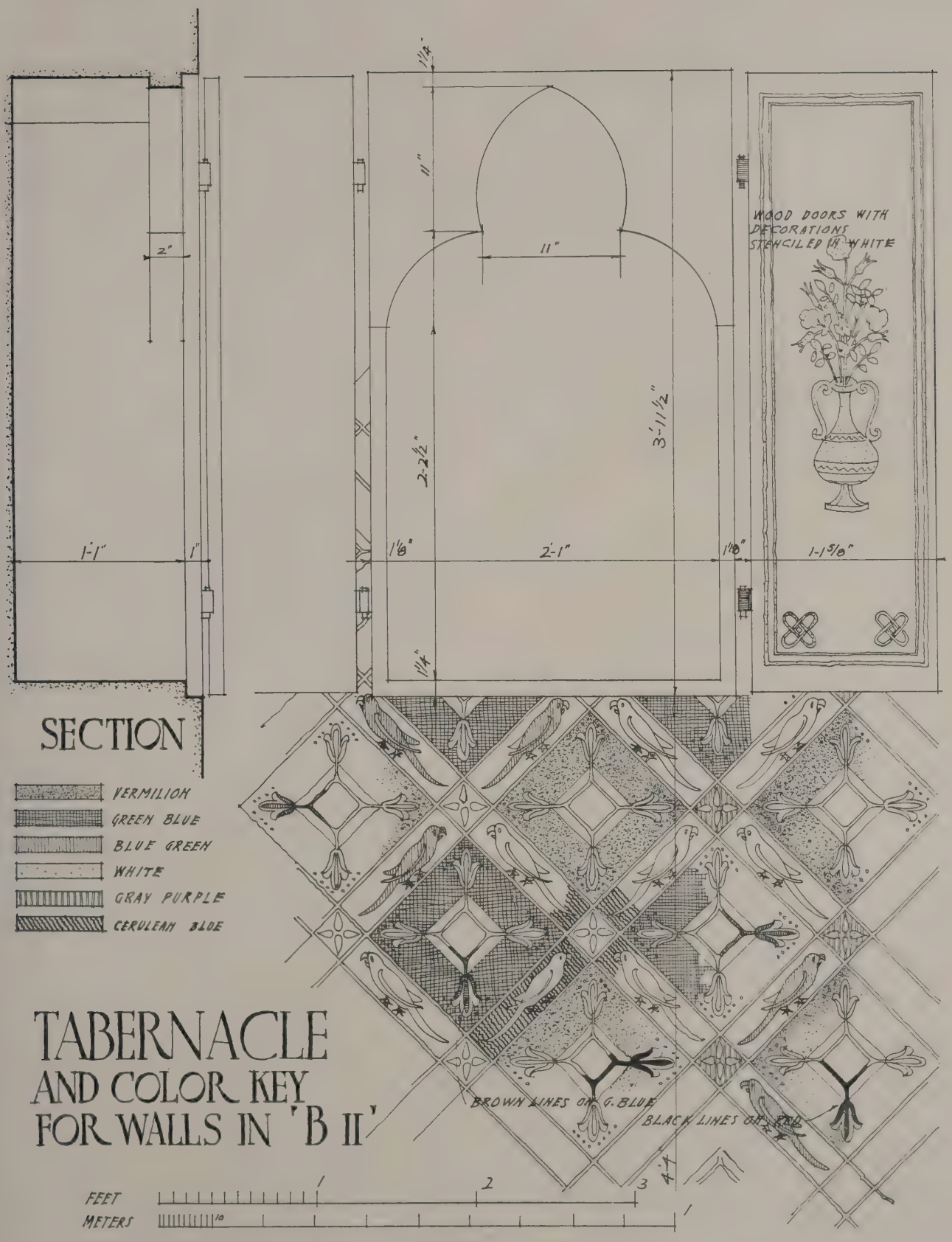


DETAIL OF 'A' DEPTH 1'-0"



FLOOR

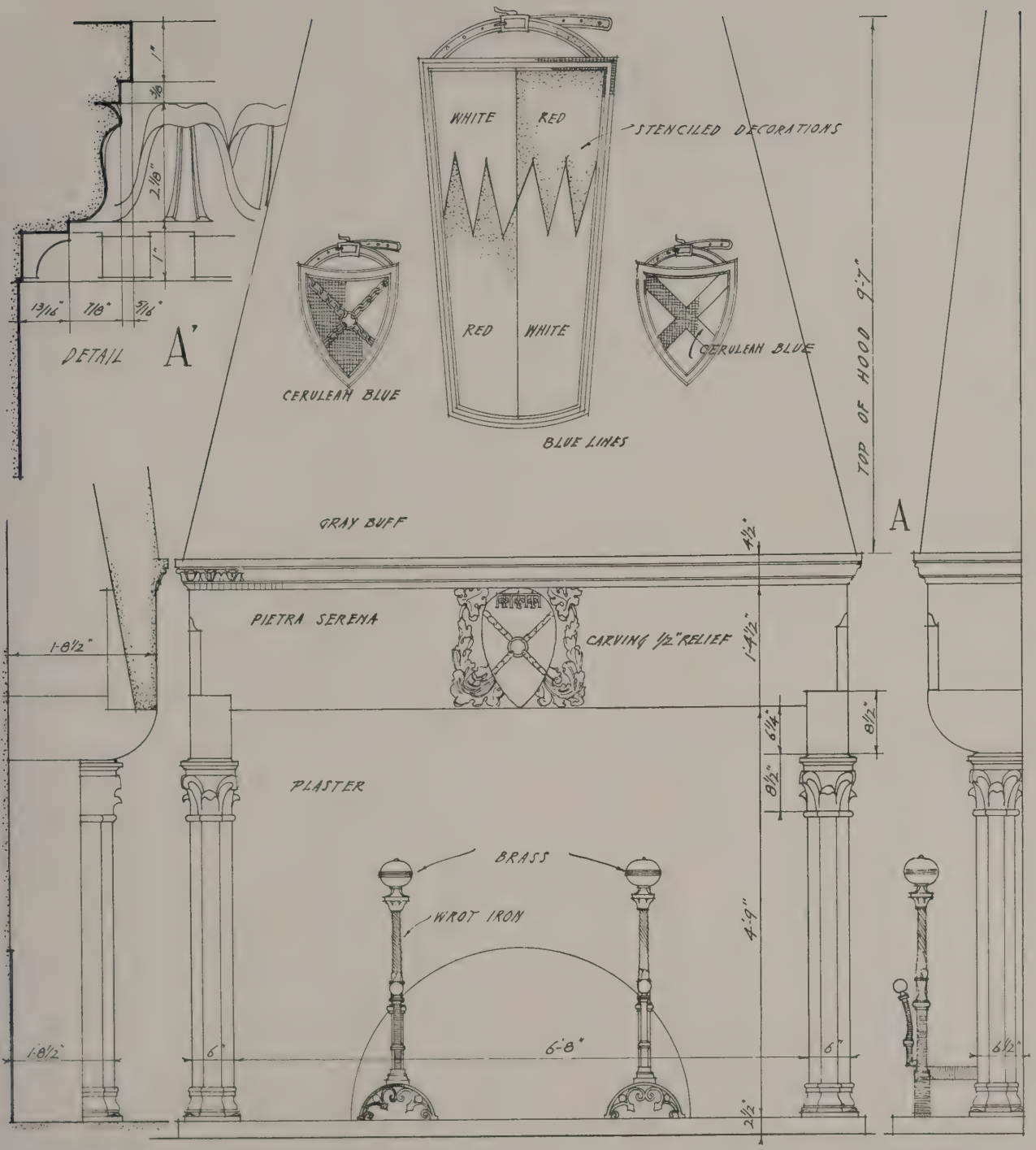

2"
5½"
2½"
2½"
2"
3⅝"
1½"
1⅛"
A
1'-1½"
1'-1"
1'-2½"
16'-0½" TO FLOOR
3⅝"
2'-6½"
GREEN BLUE
FADED VERMILION
OLIVE GREEN
WHITE
GOLD YELLOW
SMALL PANELS ALTERNATE RED AND GREEN FOLIAGE ON LIGHT RED BACKGROUND COLOR OF FOLIAGE ON BOLSTERS ALTERNATES RED AND GREEN.
BACK GROUND COLOR OF ORNAMENT SIDES AND BOTTOM OF RAFTERS ALTERNATES RED AND GREEN
3⅝"
3⅝"
8½"
SAME DESIGN AND COLOR AS 'A'
7½"
1'-6½"
'B II' CEILING
END BEAM
FEET
METERS
1
2
3
10

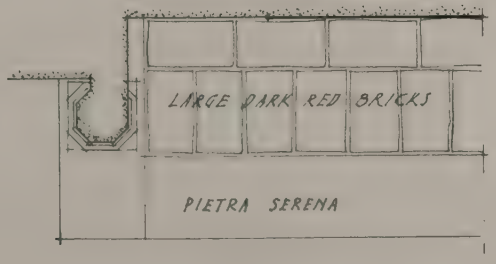


TABERNACLE AND COLOR KEY FOR WALLS IN 'B II'

TABERNACLE IN ROOM OF THE PARROTS, BII

ROOM OF THE PARROTS, BII





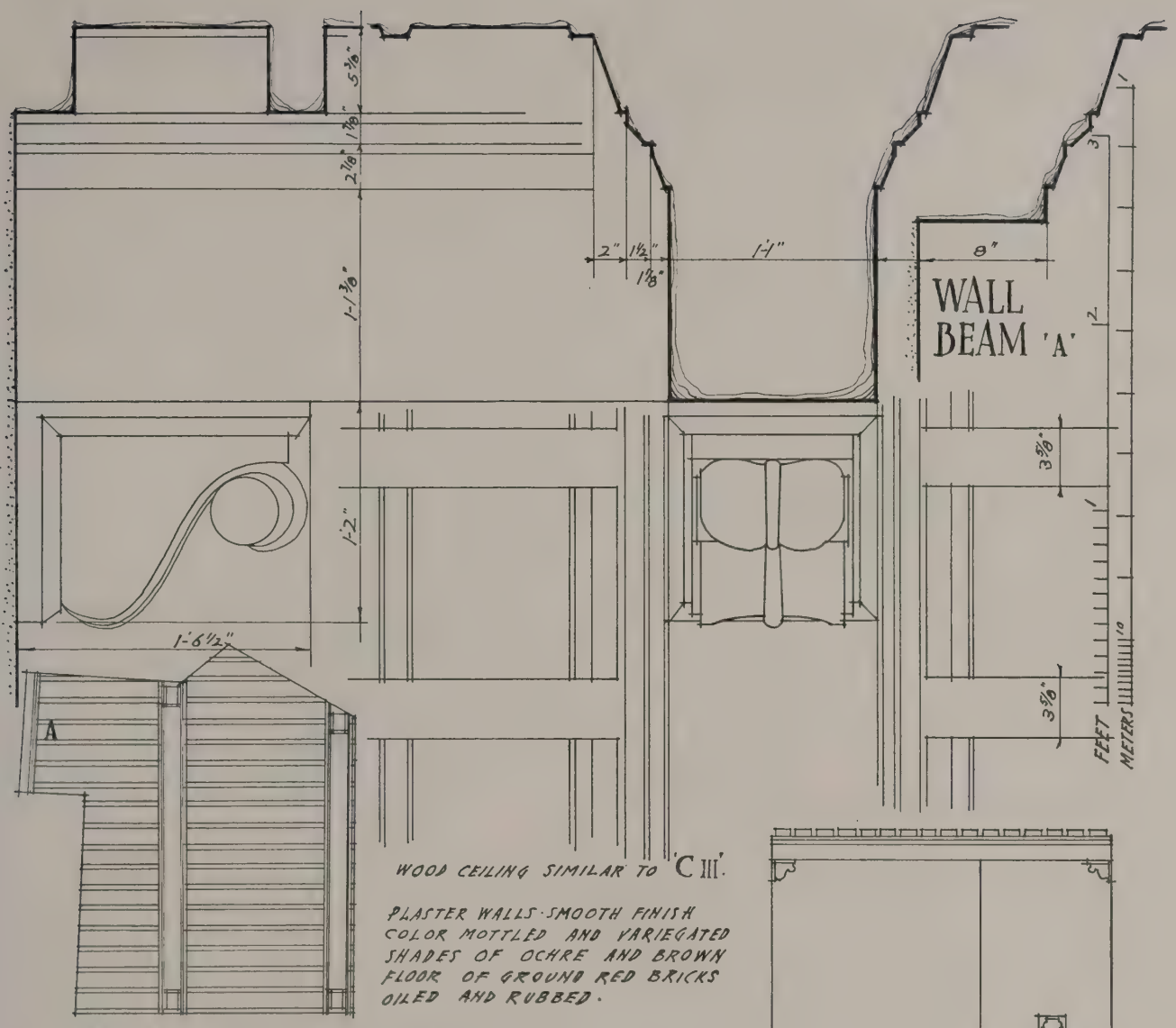
FIREPLACE IN 'B II'

FEET 1 2 3 4

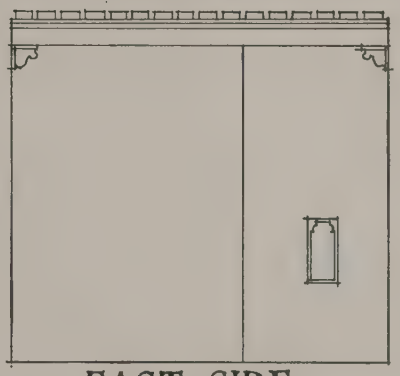
METERS 1

ROOM OF THE PARROTS, BII

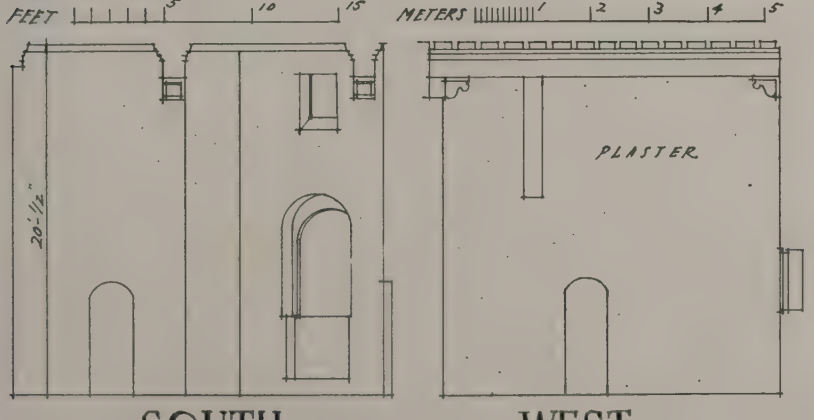
VIEW SHOWING WALL DECORATION, BIV



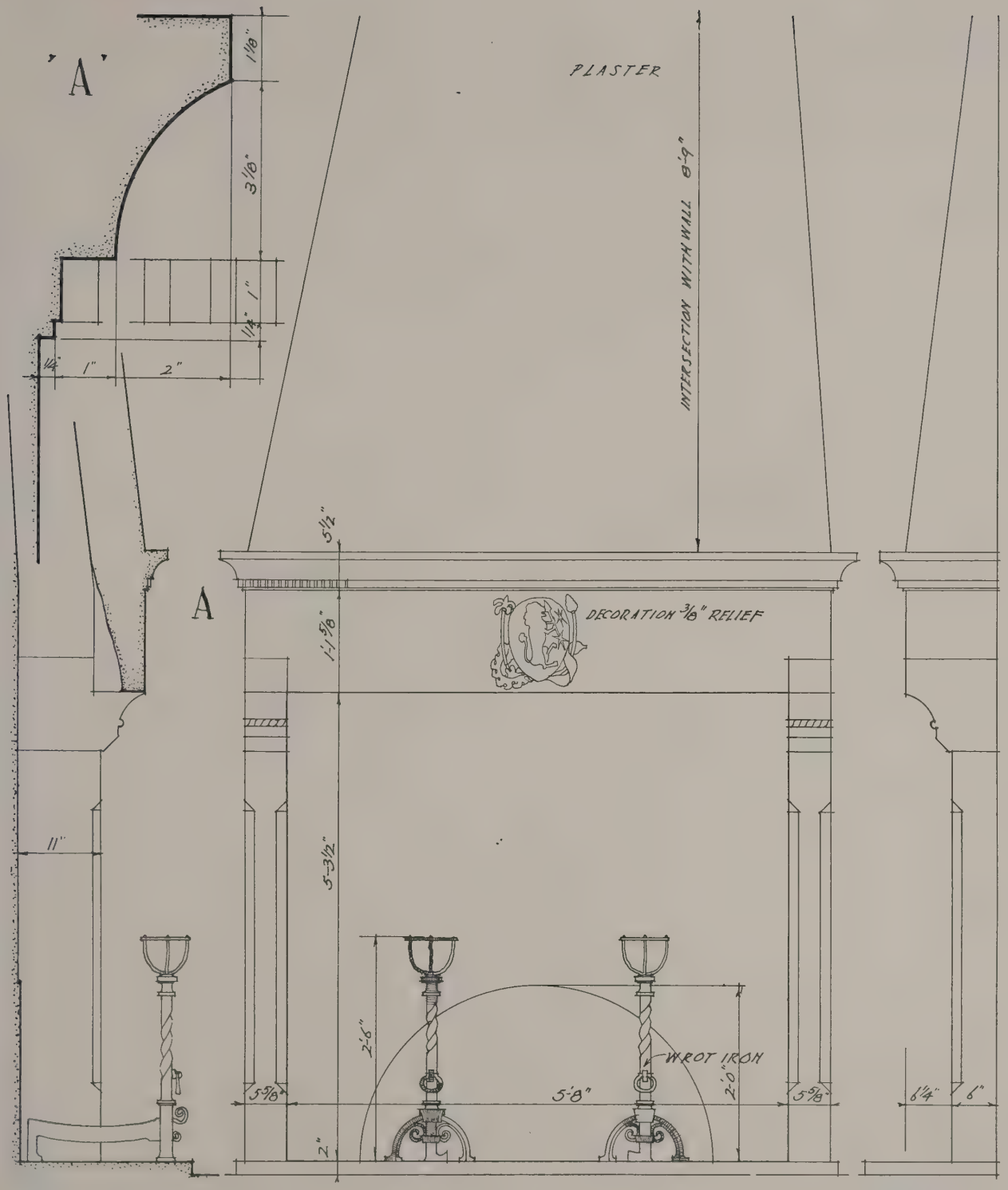
CEILING AND WALL ELEVATIONS IN 'B III'



EAST SIDE

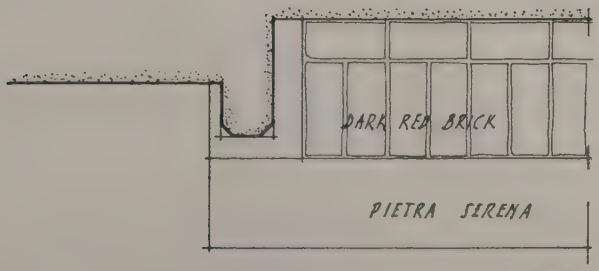


SOUTH WEST NORTH

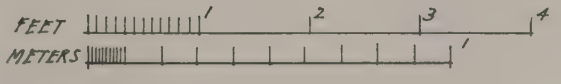


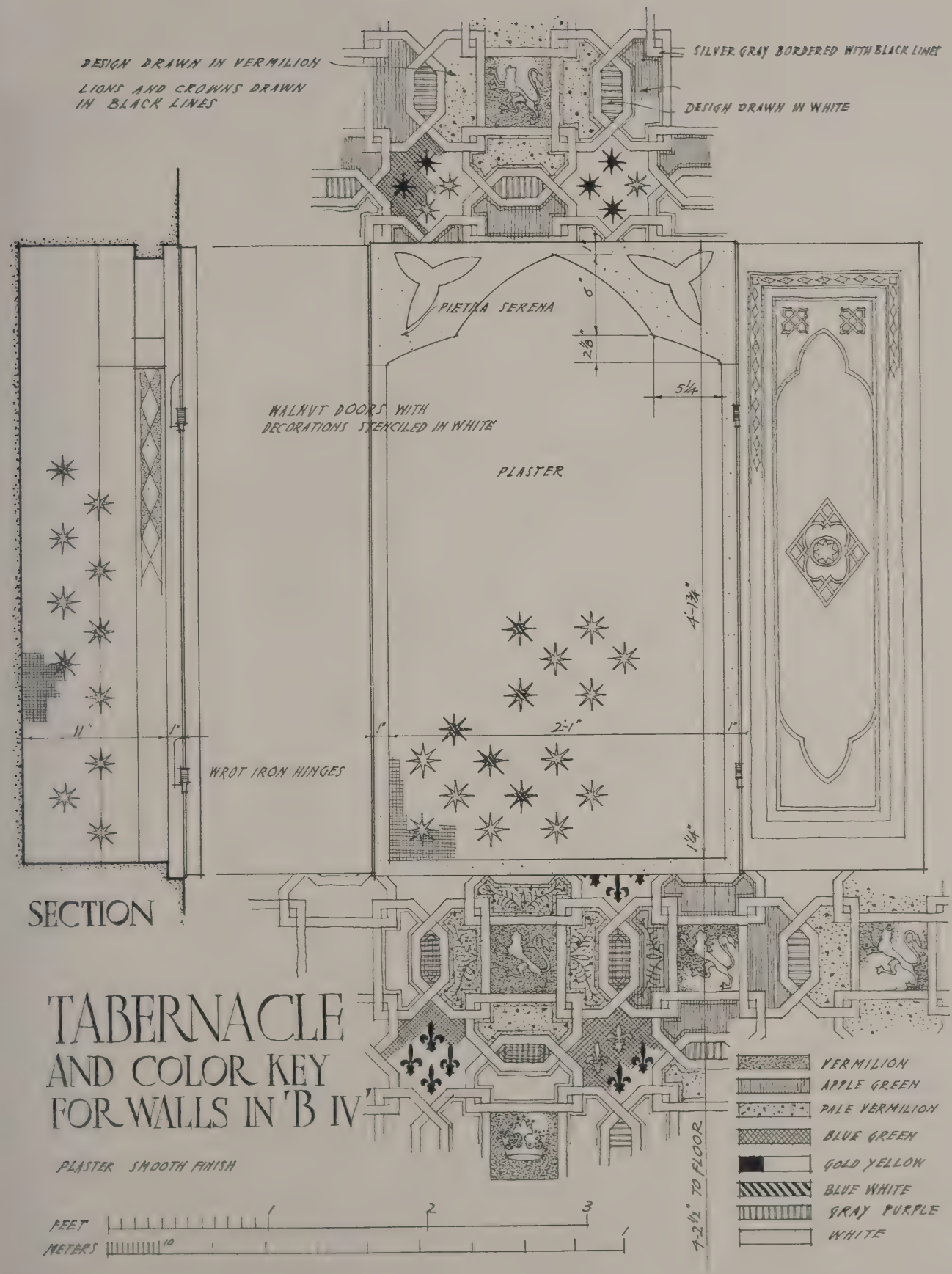
SECTION

SIDE



FIREPLACE IN 'B III'

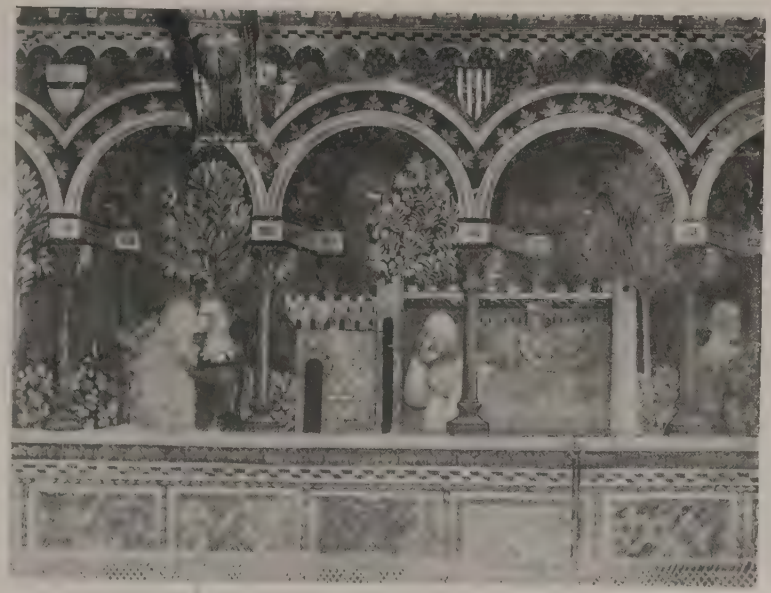



DESIGN DRAWN IN VERMILION
LIONS AND CROWNS DRAWN IN BLACK LINES
SILVER GRAY BORDERED WITH BLACK LINES
DESIGN DRAWN IN WHITE
PIETRA SERENA
6"
2⅛"
5¼
WALNUT DOORS WITH DECORATIONS STENCILED IN WHITE
PLASTER
4'-1¾"
11"
1"
2'-1"
1"
WROT IRON HINGES
1¼"
SECTION
TABERNACLE
AND COLOR KEY
FOR WALLS IN 'B IV'
PLASTER SMOOTH FINISH
FEET
METERS
7'-2½" TO FLOOR
VERMILION
APPLE GREEN
PALE VERMILION
BLUE GREEN
GOLD YELLOW
BLUE WHITE
GRAY PURPLE
WHITE

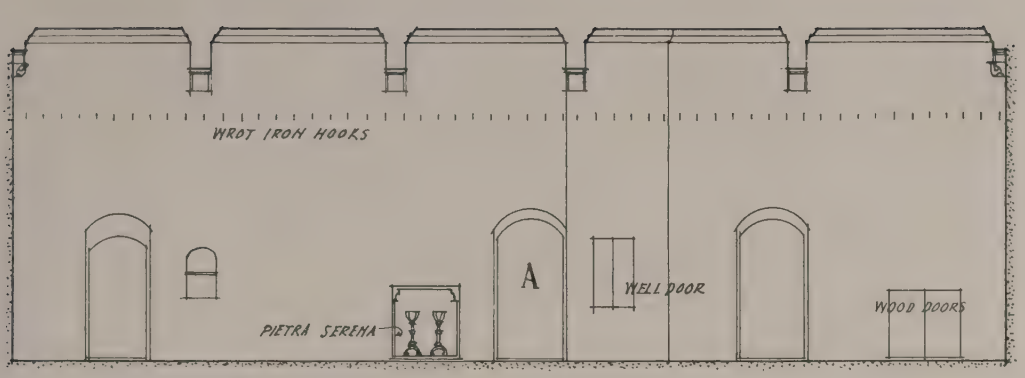
TABERNACLE IN BIV

TABERNACLE IN CIV

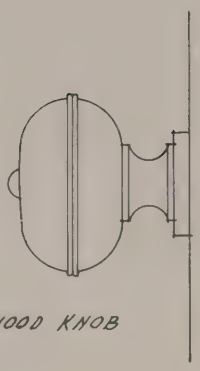
FRIEZES IN BIV



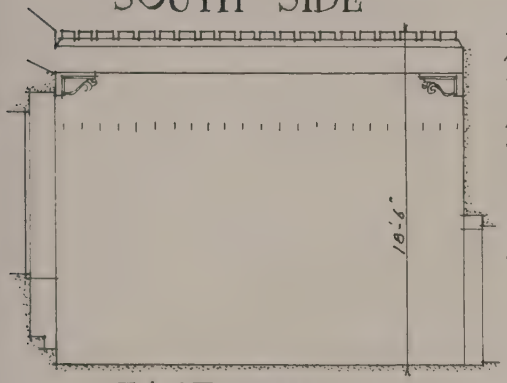
FRIEZES IN BIV



SOUTH SIDE



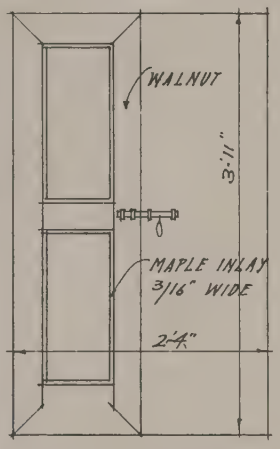
WOOD KNOB



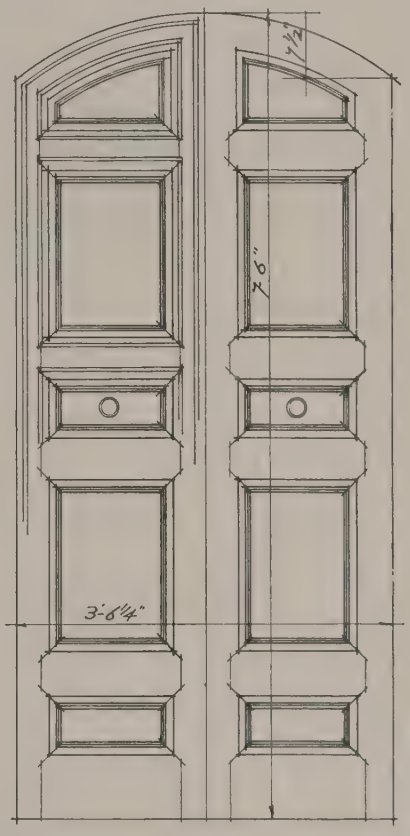
EAST END

FIR CEILING WEATHERED TO A DARK BROWN · PLASTER WALLS HAVE SMOOTH FINISH · COLOR MOTTLED TO VARIEGATED SHADES OF OCHRE
WOOD WORK SUCH AS DOORS AND SHUTTERS OF WALNUT NATURAL COLOR WEATHERED TO A SOFT BROWN · WINDOWS LEADED DISKS 3" DIAMETER PARTLY OPAQUE · FLOOR OF GROUND RED BRICKS OILED AND RUBBED ·

WEST END

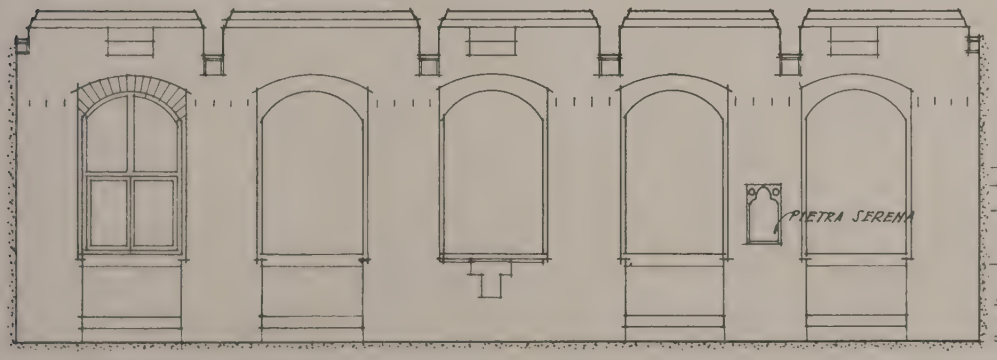


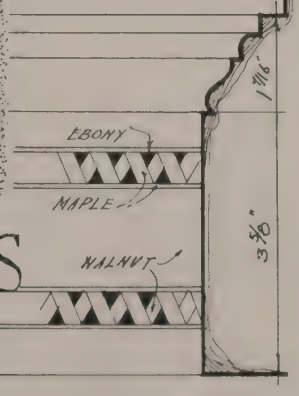
WELL DOOR



DOOR 'A'

BUILT OF WALNUT INLAID DECORATION





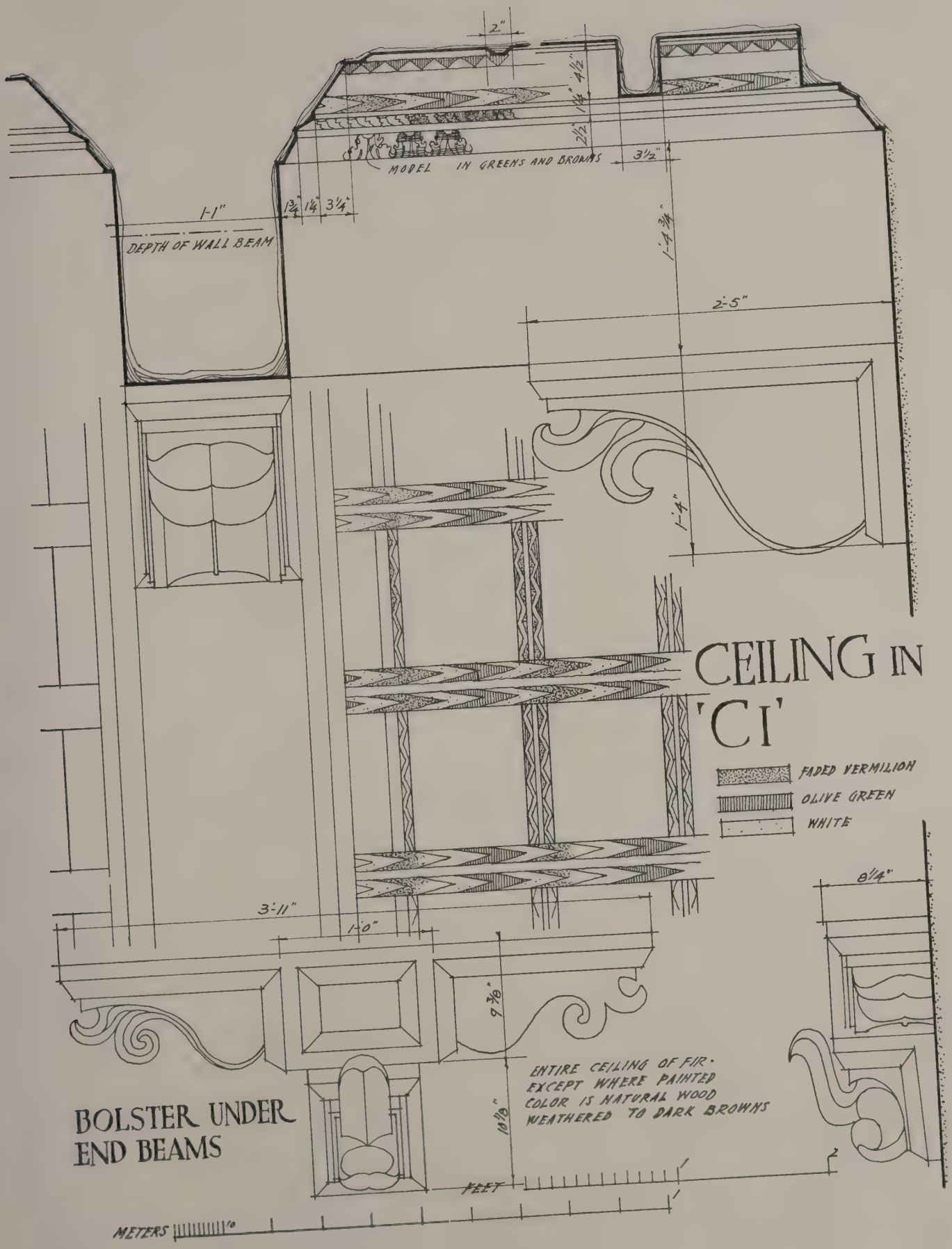
NORTH SIDE 'C I' WALL ELEVATIONS

VESTIBULE—LARGE DOOR TO COURT

DETAIL OF SMALL DOOR IN CI INTO CV

CII DOOR INTO CI

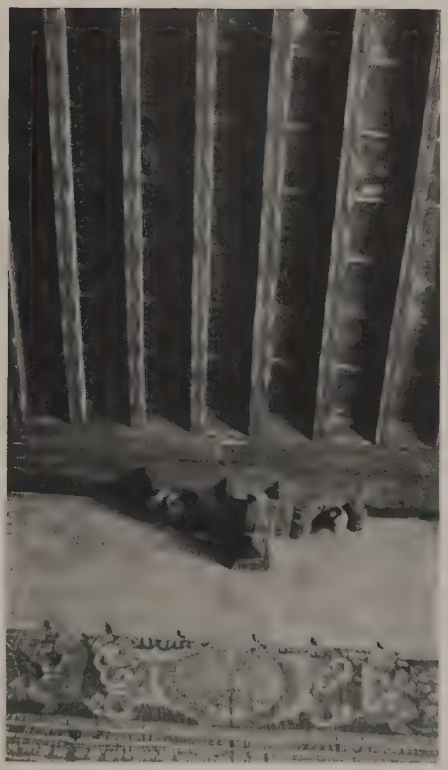
VESTIBULE—SMALL DOOR TO COURT


2"
4½"
1¼"
2½"
3½"
MODEL IN GREENS AND BROWNS
1-1"
DEPTH OF WALL BEAM
¾"
¼"
3¼"
1'-4¾"
2'-5"
1'-4"
CEILING IN 'C1'
FADED VERMILION
OLIVE GREEN
WHITE
8¼"
3'-11"
1'-0"
9⅜"
10⅛"
ENTIRE CEILING OF FIR. EXCEPT WHERE PAINTED COLOR IS NATURAL WOOD WEATHERED TO DARK BROWNS
BOLSTER UNDER END BEAMS
FEET
METERS

CEILING DETAIL IN BI

FIREPLACE IN BII

CEILING IN CI



CEILING DETAIL IN CI

VIEW TOWARDS EAST END OF CI

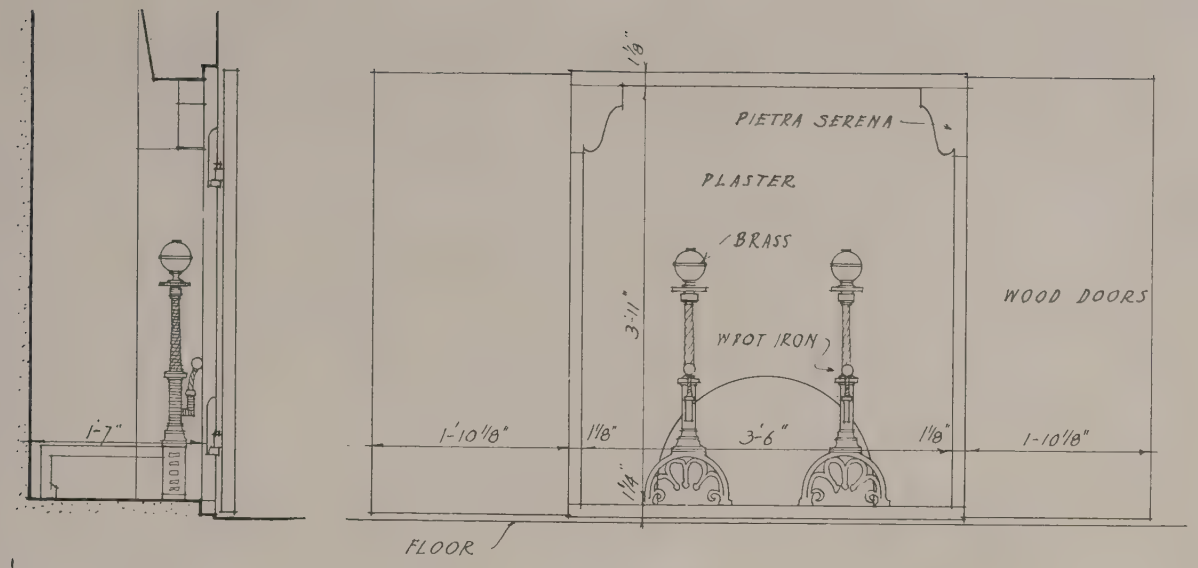
VIEW IN CIV

DOORWAY DETAIL IN BI INTO COURT

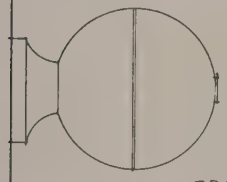
DETAIL OF DOOR BETWEEN BI AND COURT

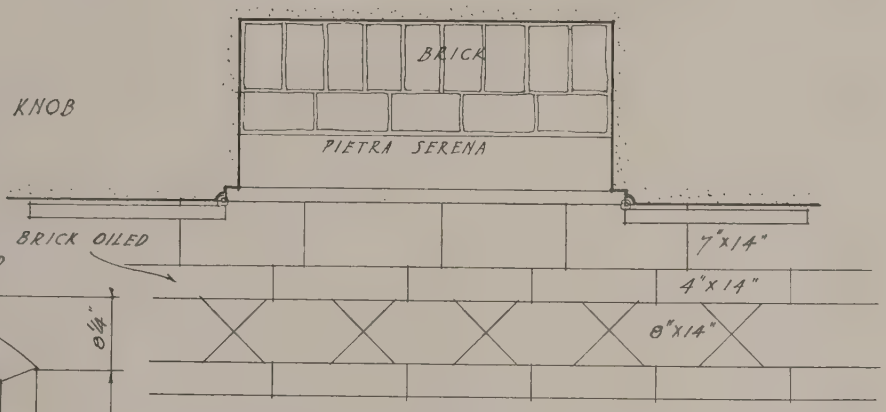
DETAIL OF WINDOW IN DI

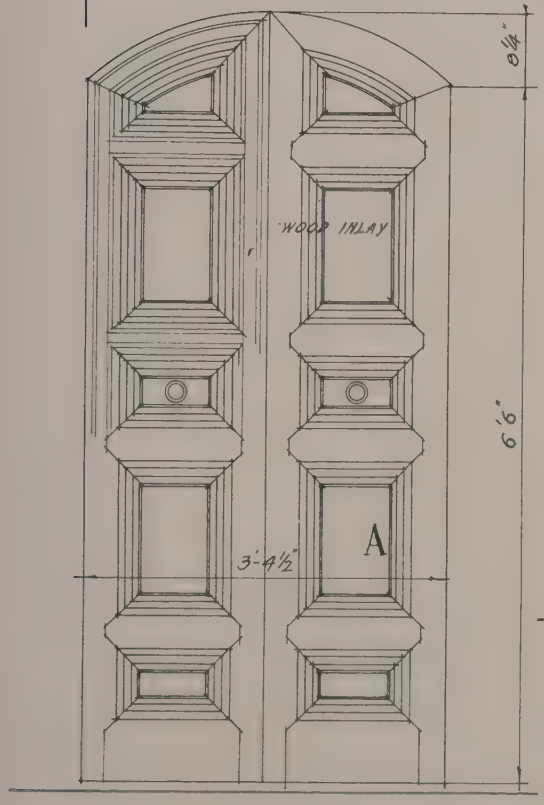
WINDOW AND SHUTTER DETAIL IN CIV



SECTION

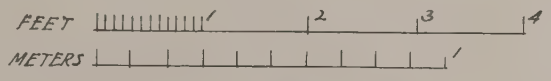


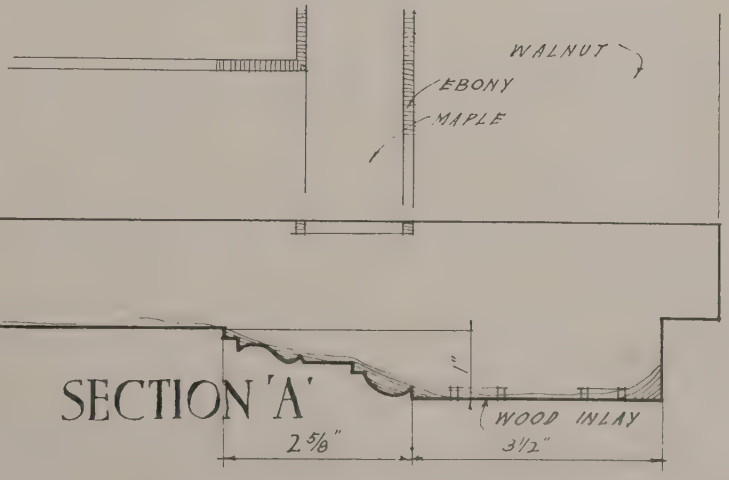


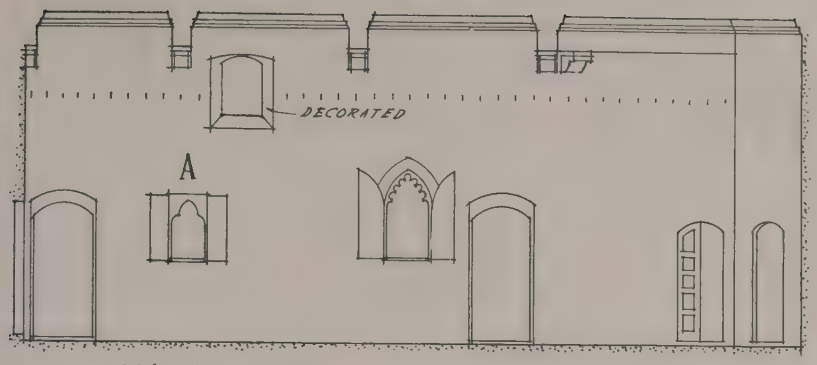


SIDE OF DOOR SHOWING IN 'C I' WHEN OPEN.

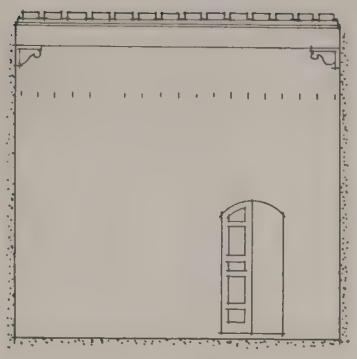
FIREPLACE AND DOOR IN 'C I'



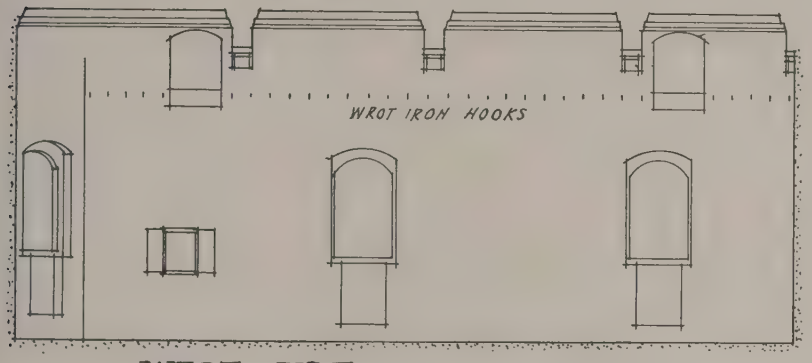




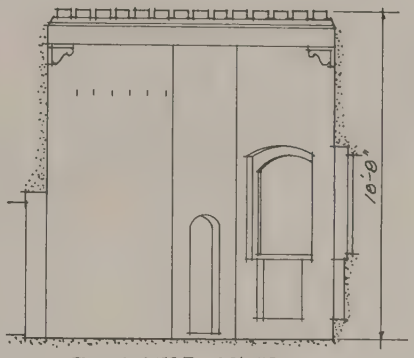
EAST SIDE



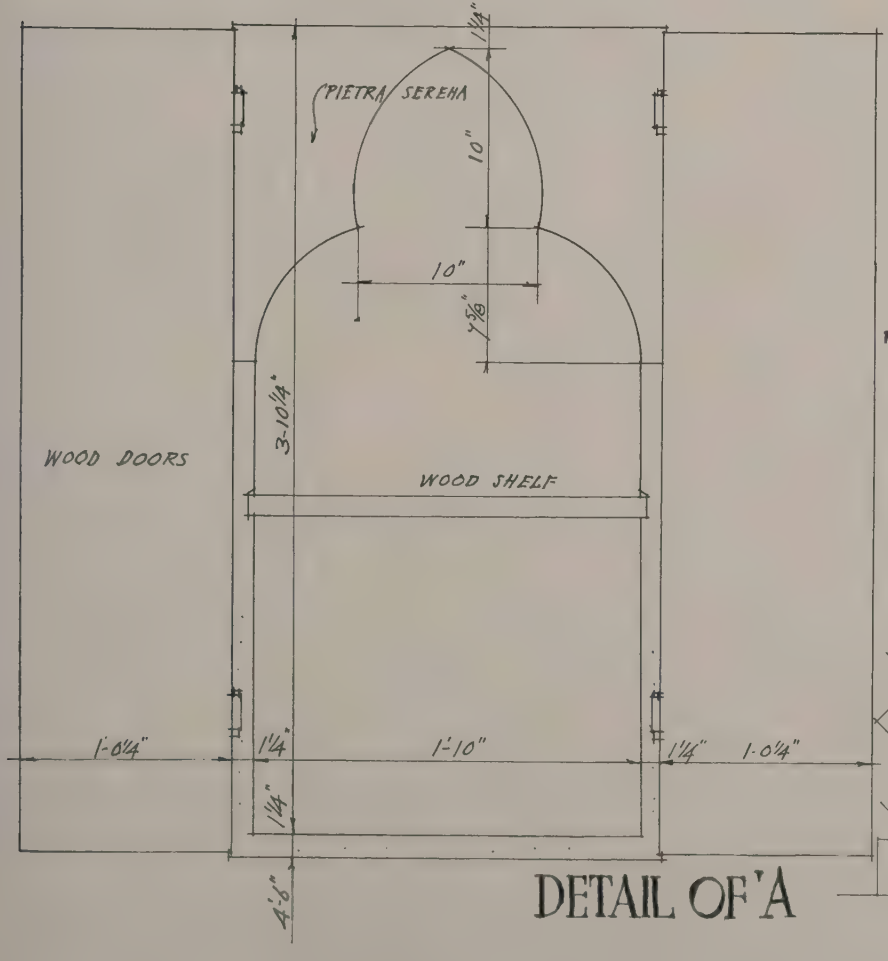
NORTH END



WEST SIDE



SOUTH END

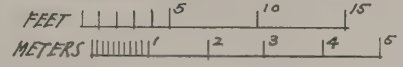


DETAIL OF 'A

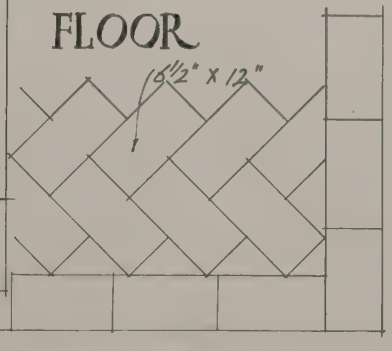
FIR CEILING NATURAL WOOD WEATHERED TO A LIGHT BROWN
PLASTER WALLS HAVE SMOOTH FINISH. COLOR MOTTLED TO VARIEGATED SHADES OF OCHRE

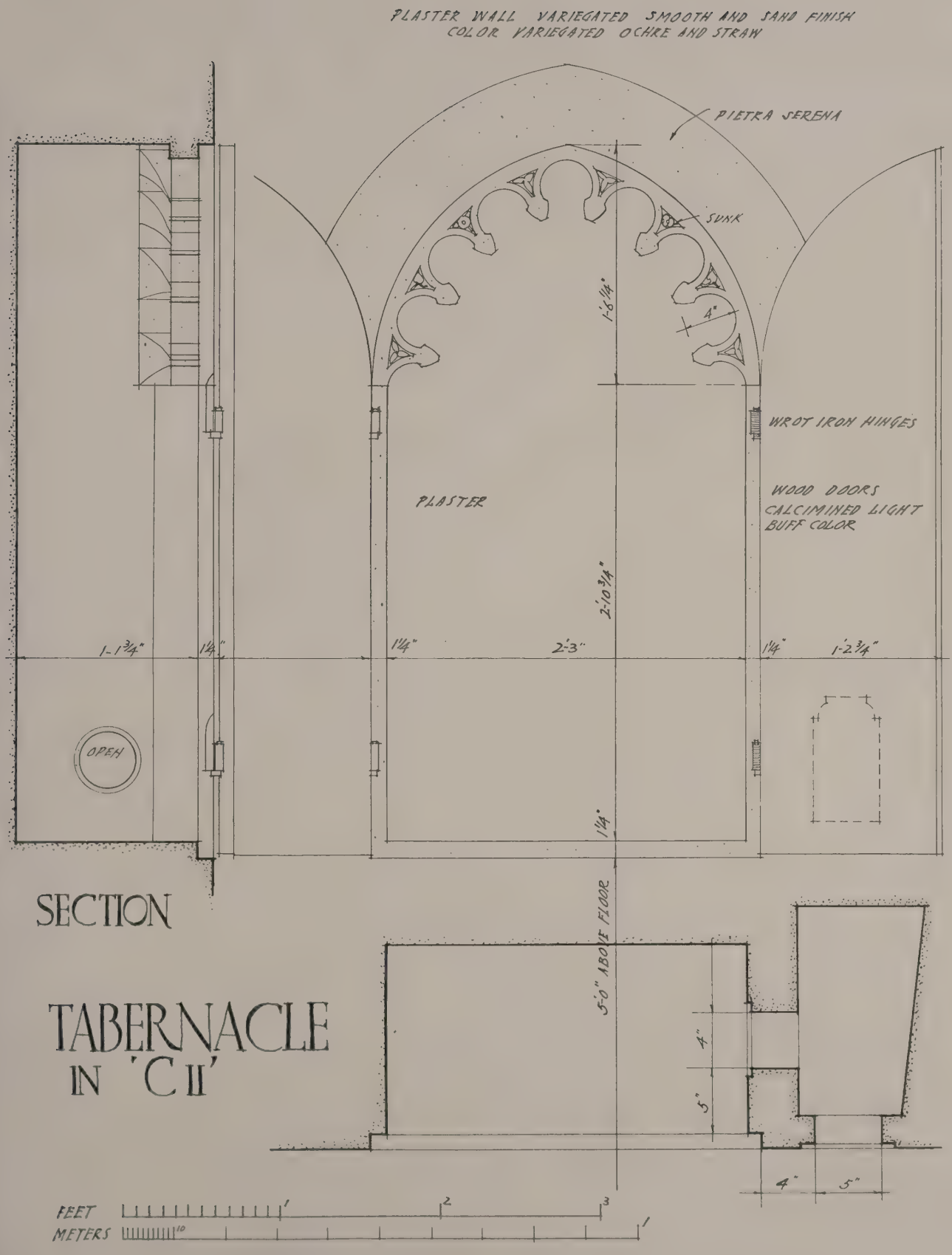
DOORS AND SHUTTERS OF WALNUT
FLOOR OF GROUND RED BRICKS OILED AND RUBBED.

'C II' WALL ELEVATIONS



FLOOR



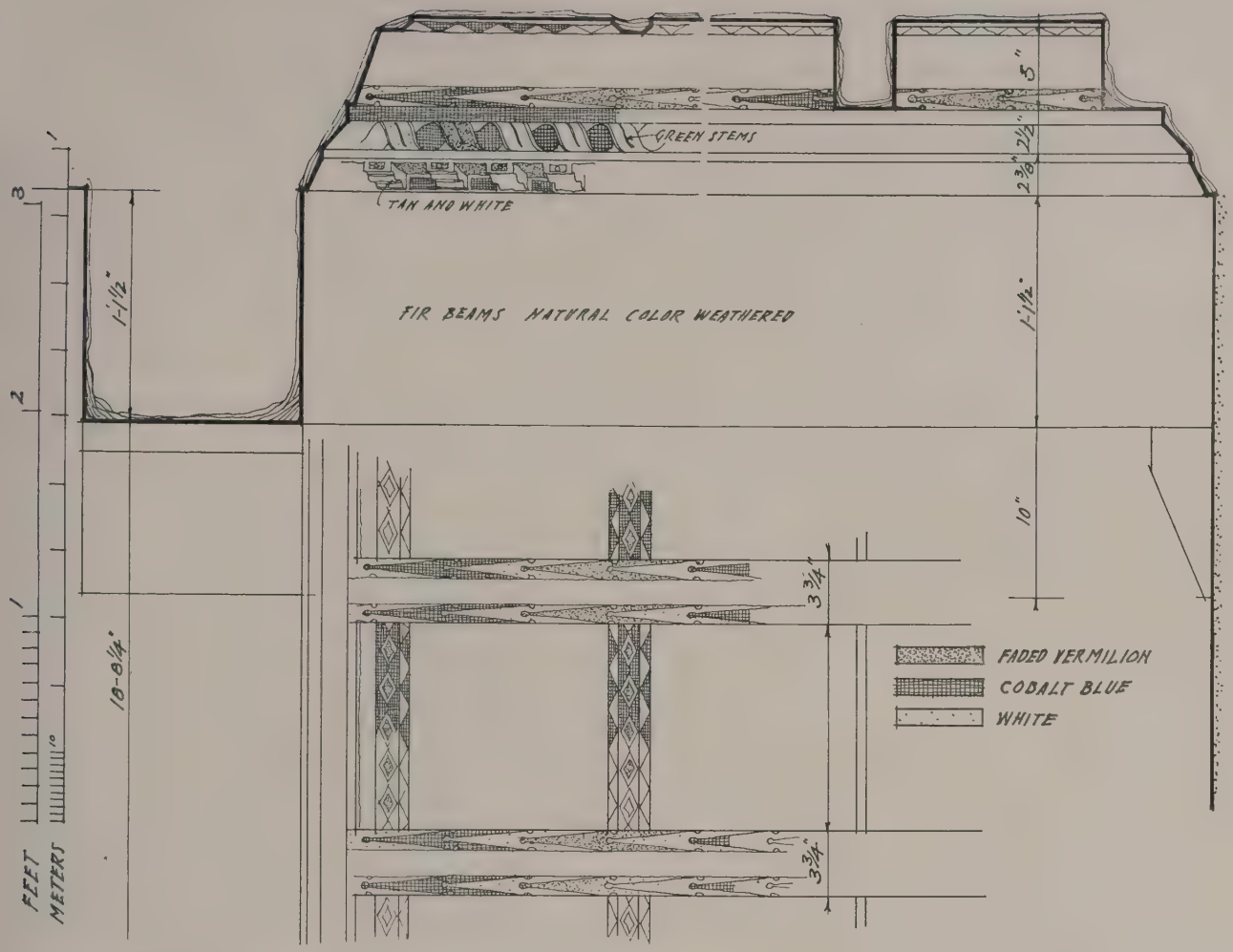


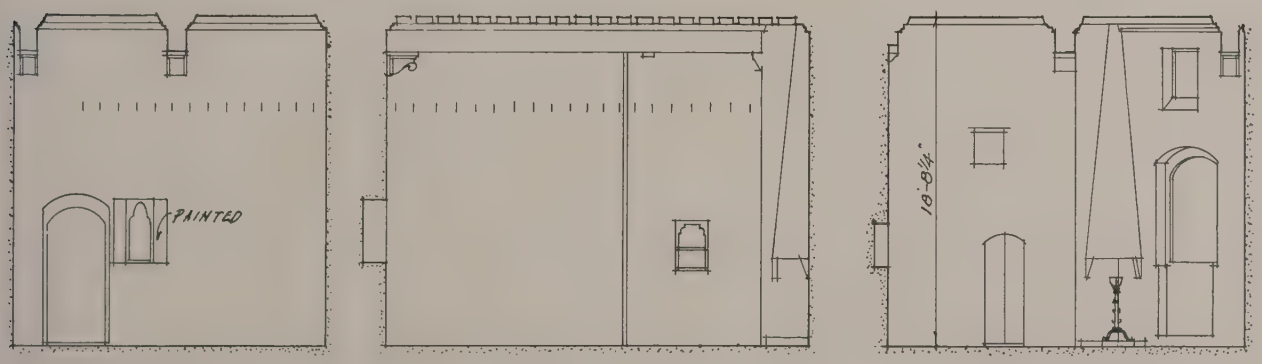
SECTION

TABERNACLE IN 'C II'

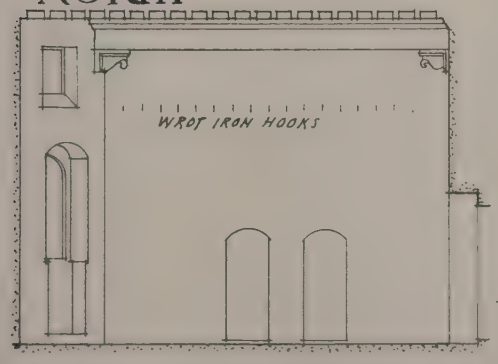
VIEW IN CII

VIEW IN CIII





NORTH EAST SOUTH



WEST

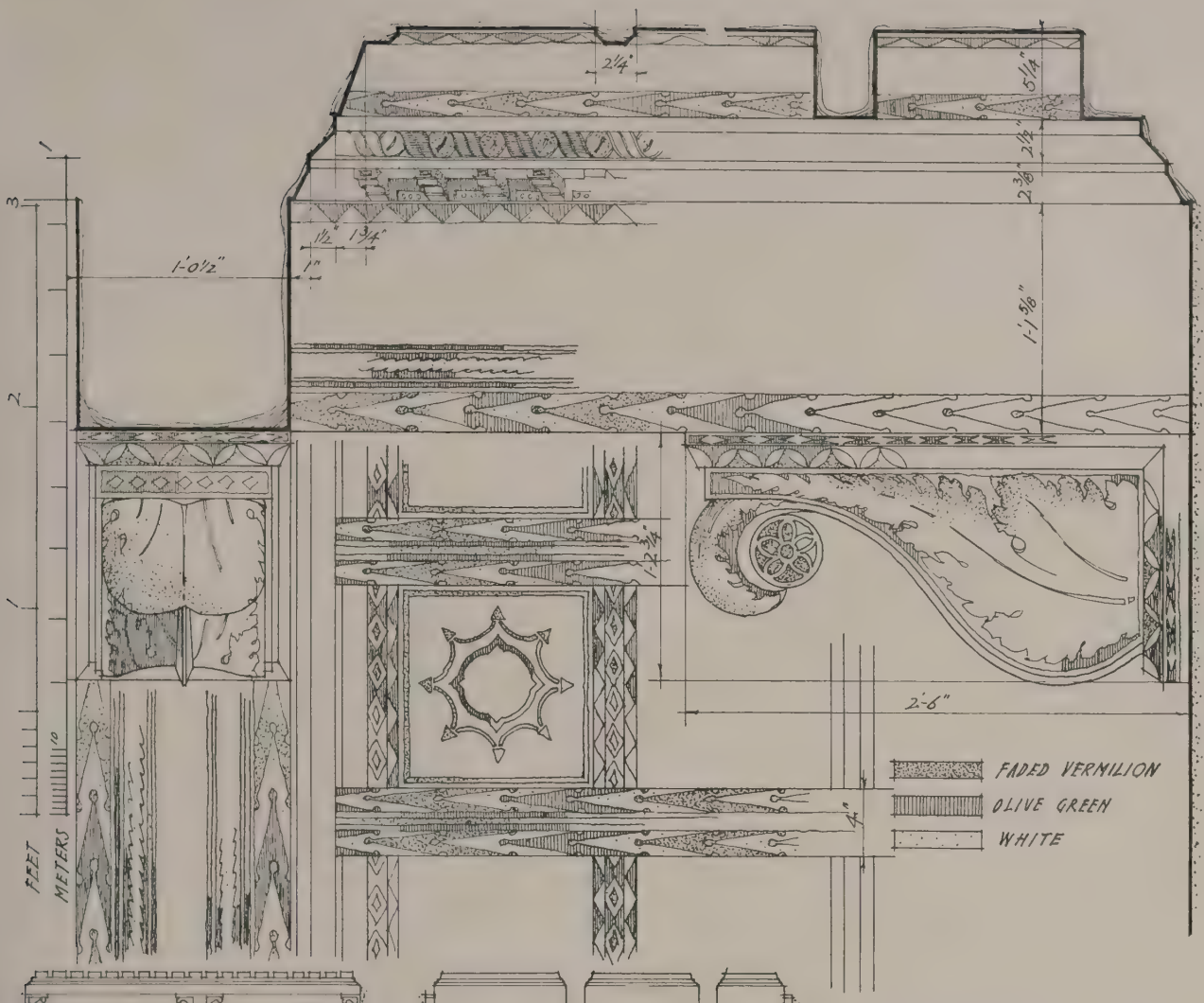
'C III' CEILING AND WALL ELEVATIONS

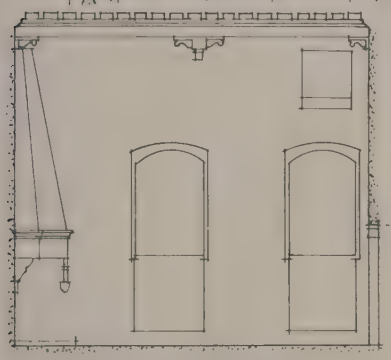
FEET 5 10 15 20
METERS 1 2 3 4 5 6

TEXTURE AND COLOR OF WALLS SIMILAR TO 'C II'

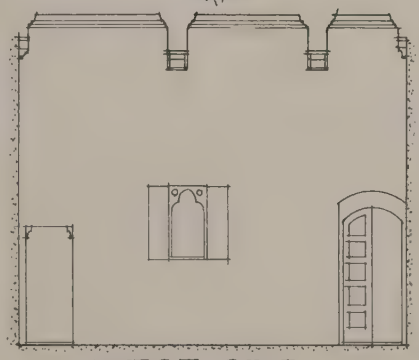
DETAIL OF FRIEZE IN BIV

DETAILS OF FRIEZE IN CIV, SHOWING WOOD BOLSTER



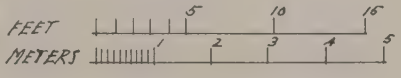


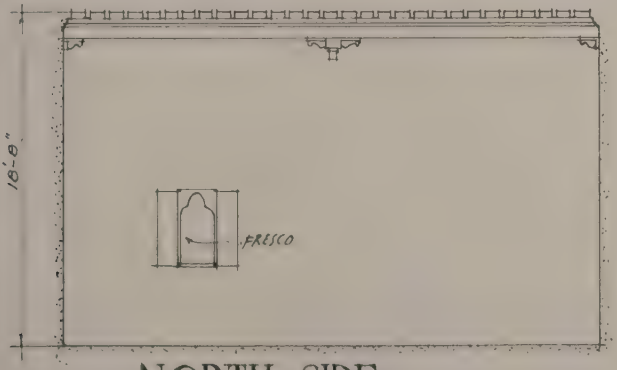
SOUTH SIDE



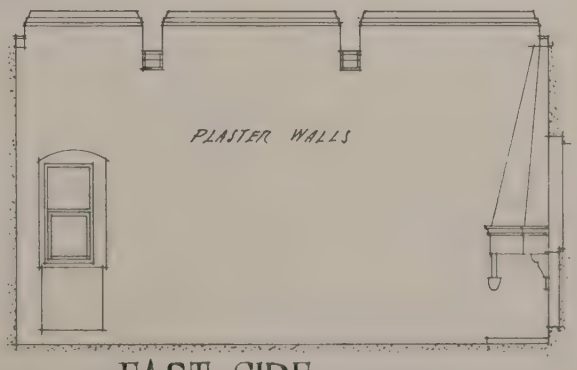
WEST SIDE

CEILING AND WALL ELEVATIONS 'C IV'

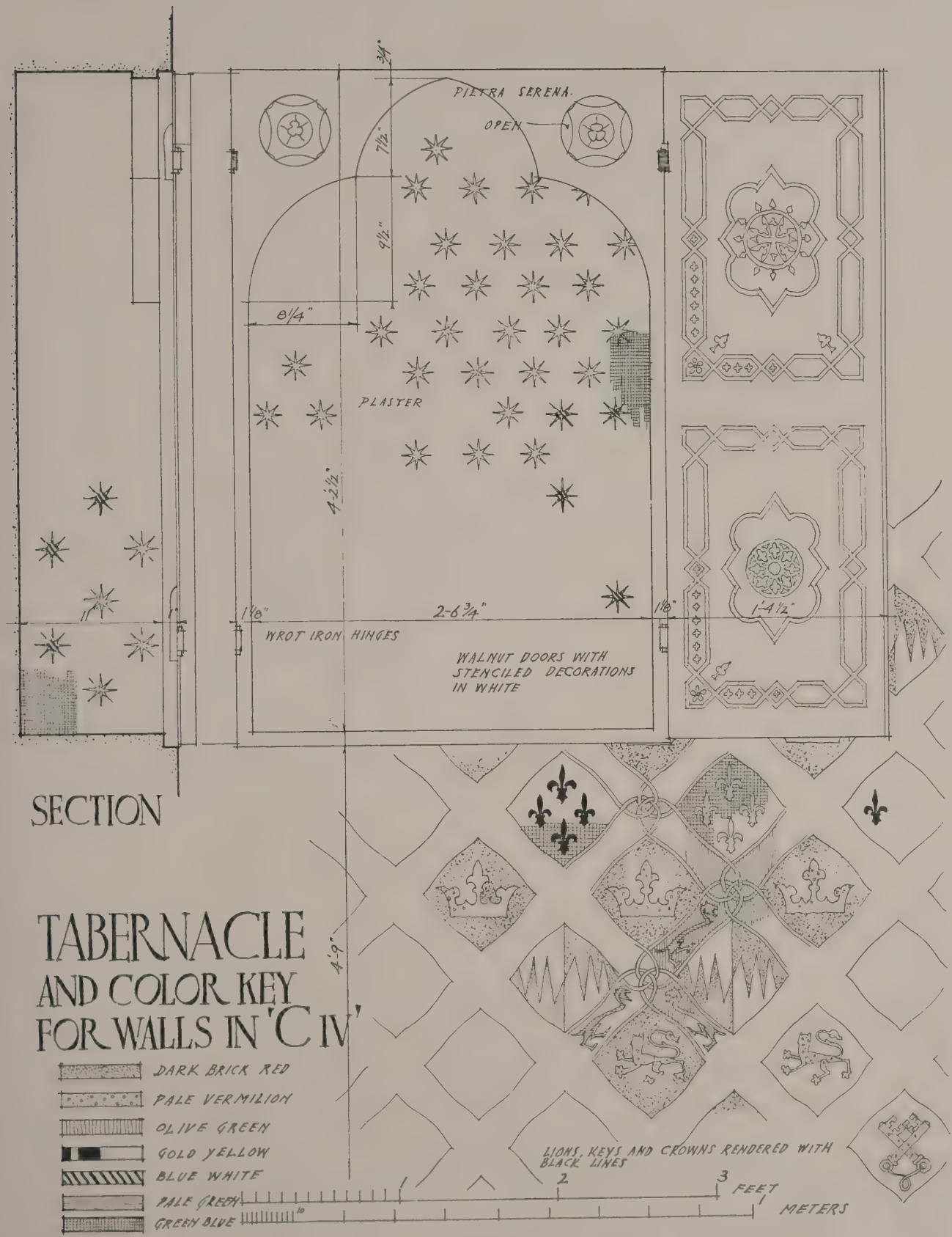


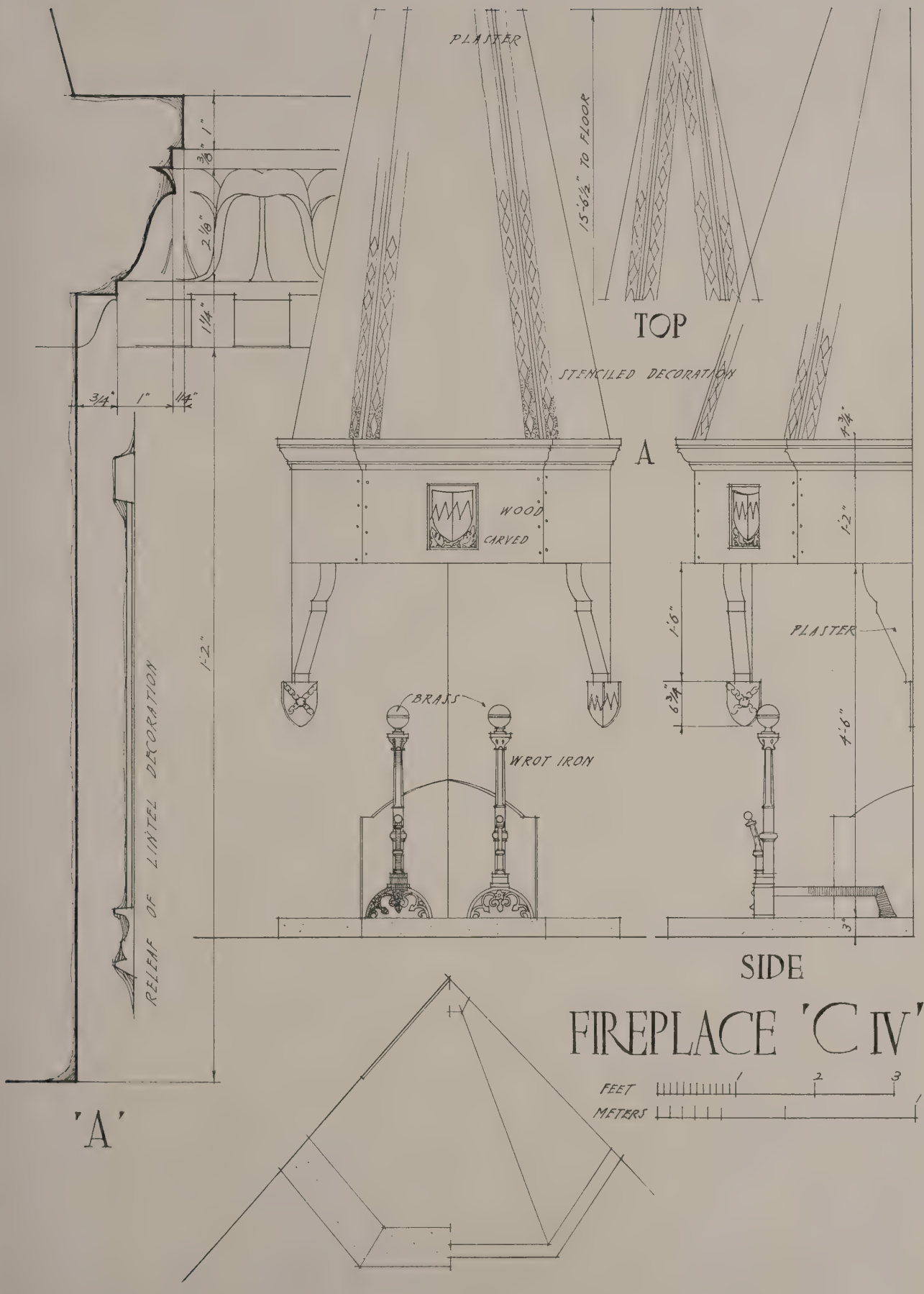


NORTH SIDE

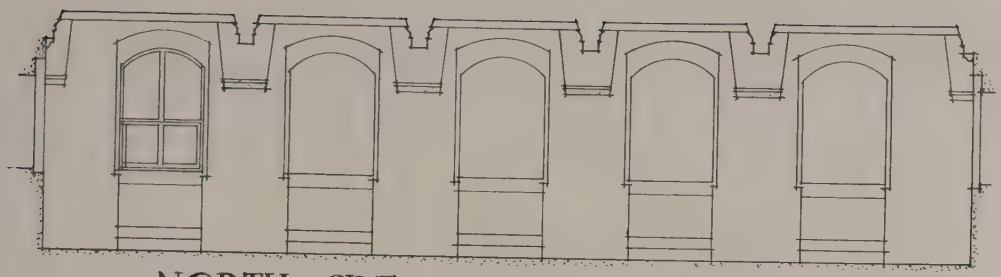


EAST SIDE


PIETRA SERENA
OPEN
7½"
9½"
8¼"
PLASTER
1'-2½"
1⅛"
2-6¾"
1⅛"
1'-4½"
WROT IRON HINGES
WALNUT DOORS WITH STENCILED DECORATIONS IN WHITE
SECTION
TABERNACLE
AND COLOR KEY
FOR WALLS IN 'C IV'
4'-9"
DARK BRICK RED
PALE VERMILION
OLIVE GREEN
GOLD YELLOW
BLUE WHITE
PALE GREEN
GREEN BLUE
LIONS, KEYS AND CROWNS RENDERED WITH BLACK LINES
FEET
METERS

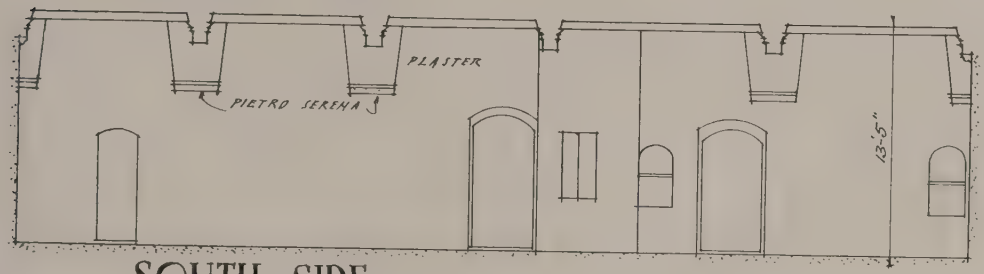


FIREPLACE 'C IV'

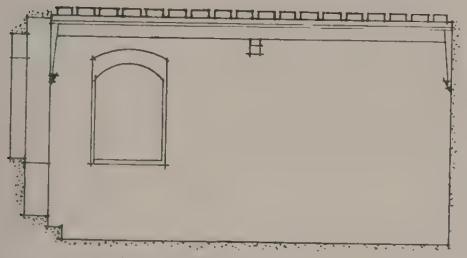


NORTH SIDE

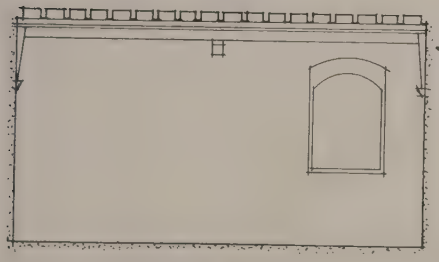
FIR CEILING WEATHERED AND STAINED TO A DARK BROWN OF VARIOUS SHADES · PLASTER WALLS HAVE SMOOTH FINISH · COLOR MOTTLED TO VARICATED SHADES OF OCHRE· DOORS AND SHUTTERS OF WALNUT WEATHERED TO A SOFT BROWN· WINDOWS LEADED ·



SOUTH SIDE

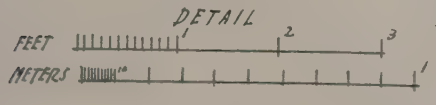


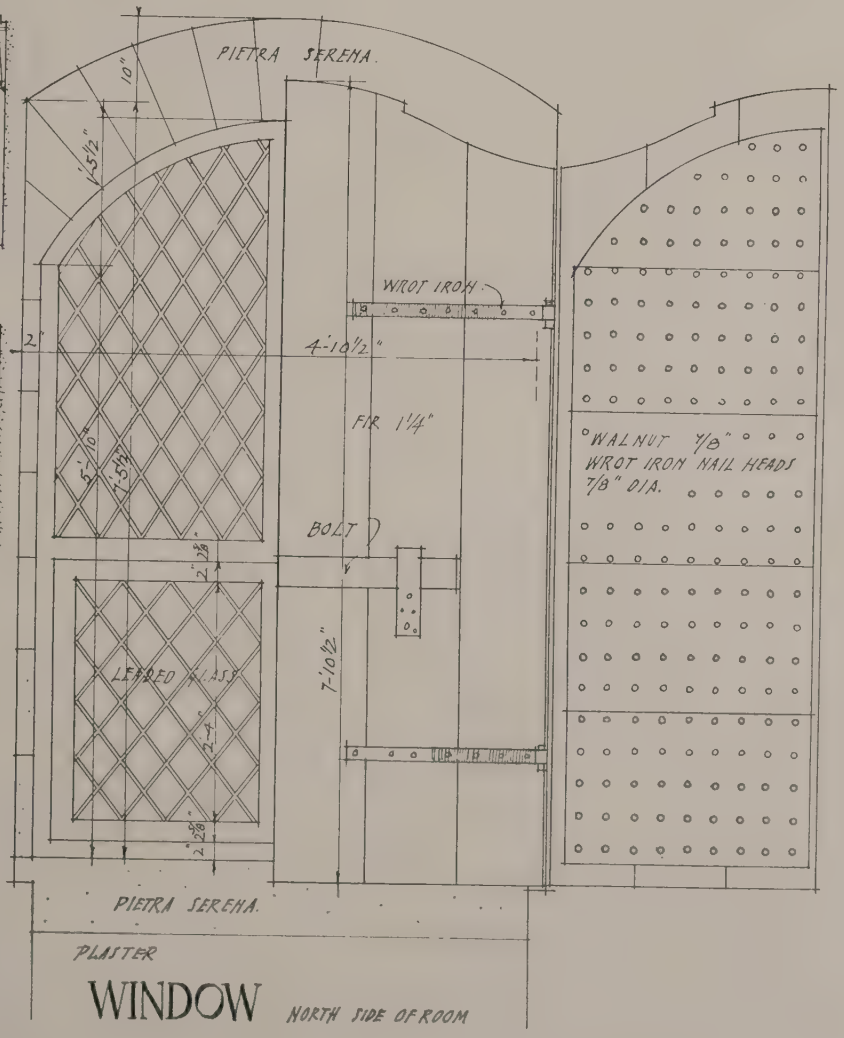
EAST END



WEST END

'D I' WALL ELEVATIONS

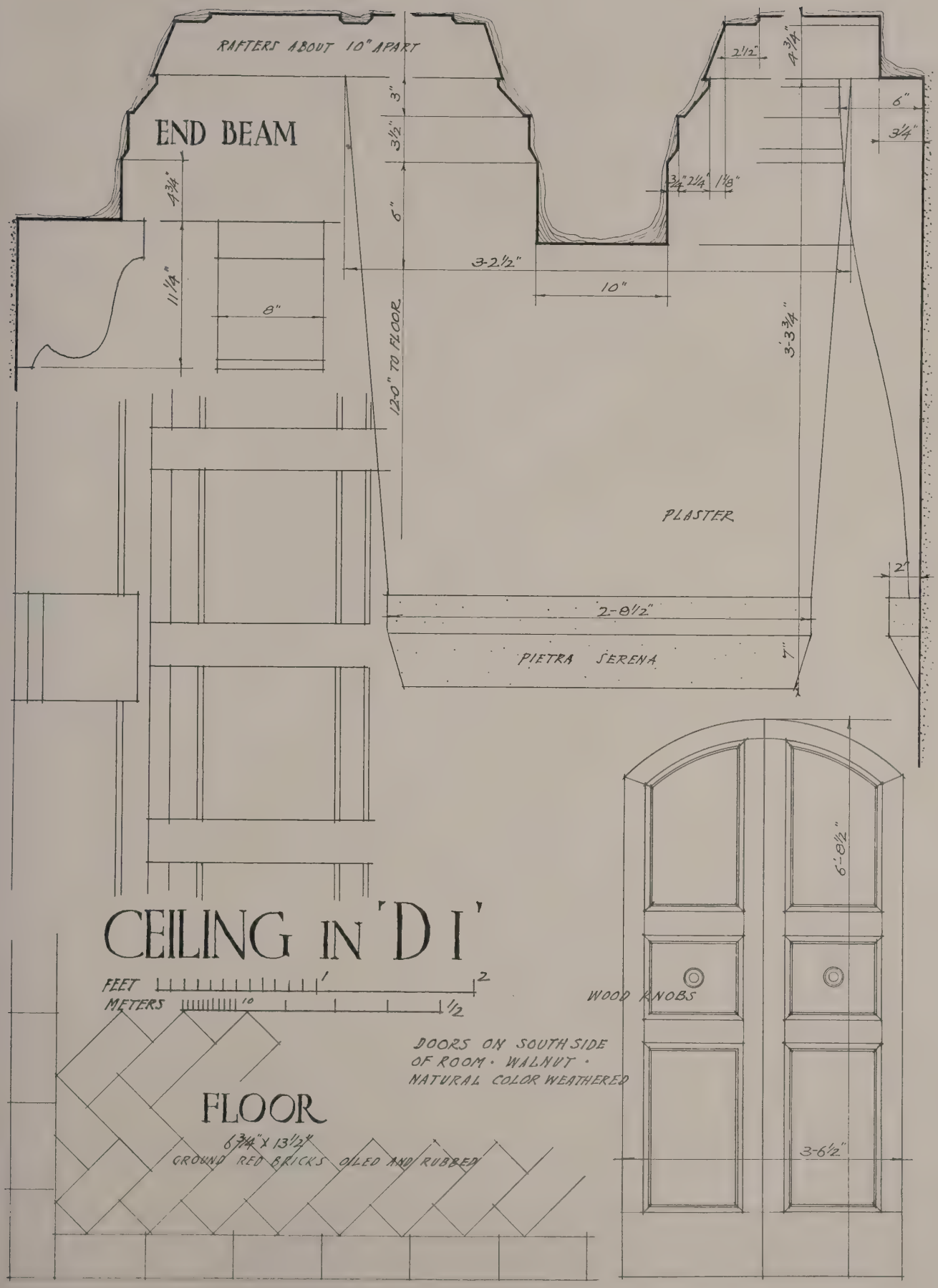


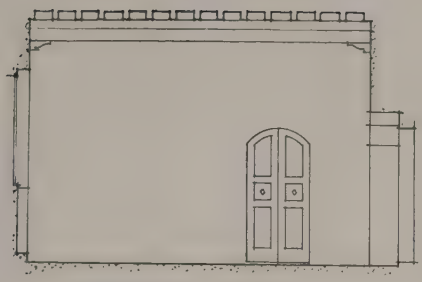


WINDOW NORTH SIDE OF ROOM

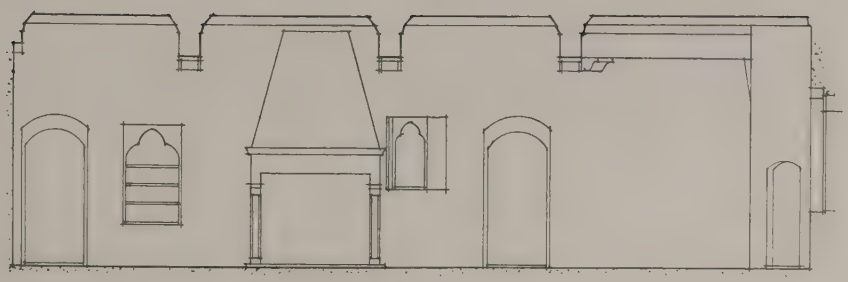
VIEW IN DI

VIEW IN DII

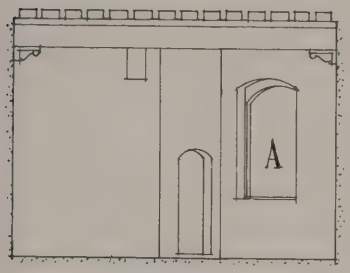

RAFTERS ABOUT 10" APART
END BEAM
4¾"
11¼"
8"
3"
3½"
6"
3-2½"
10"
120" TO FLOOR
2½"
4¾"
6"
3¼"
3¼" 2¼" 1⅛"
3'-3¾"
PLASTER
2"
2-8½"
PIETRA SERENA
7"
6'-8½"
WOOD KNOBS
3-6½"
DOORS ON SOUTH SIDE
OF ROOM · WALNUT ·
NATURAL COLOR WEATHERED
CEILING IN 'D I'
FEET
METERS
FLOOR
6¾" X 13½"
GROUND RED BRICKS OILED AND RUBBED



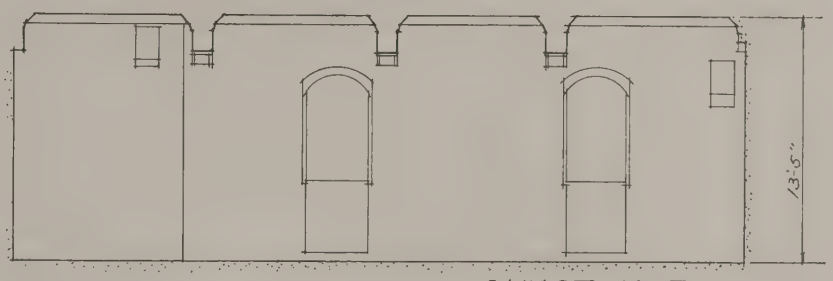
NORTH END



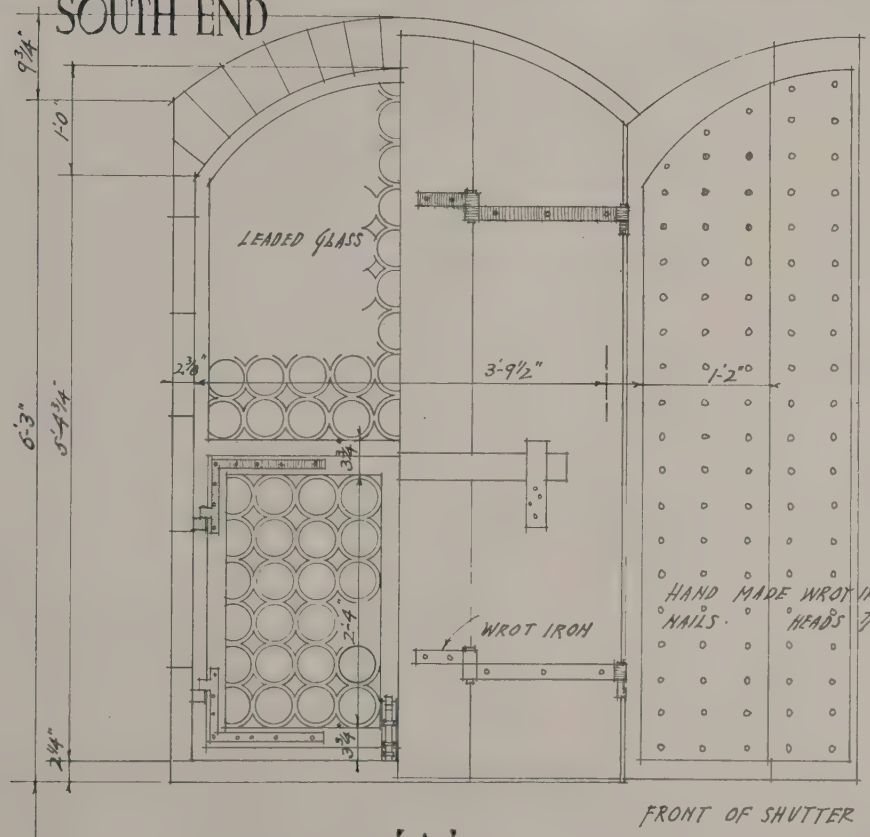
EAST SIDE



SOUTH END



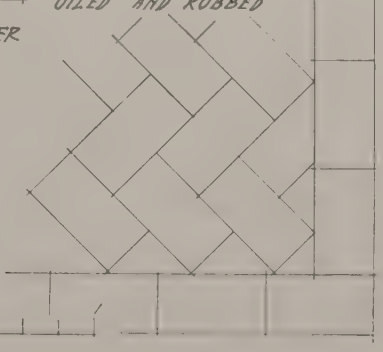
WEST SIDE



CEILING OF FIR WEATHERED AND SCORCHED TO A DARK BROWN · PLASTER WALLS HAVE SMOOTH FINISH · COLOR MOTTLED TO VARIGATED SHADES OF OCHRE. DOORS AND SHUTTERS OF WALNUT WEATHERED TO A SOFT BROWN · WINDOWS LEADED DISKS ABOUT 3" IN DIAMETER AND PARTLY OPAQUE VARIOUS SHADES FLOOR OF GROUND RED BRICKS · OILED AND RUBBED

FLOOR

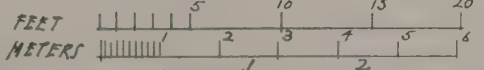
DARK RED BRICKS 6½" x 12" OILED AND RUBBED



WINDOW 'A'

OTHER WINDOWS SIMILAR

WALL ELEVATIONS 'D II'



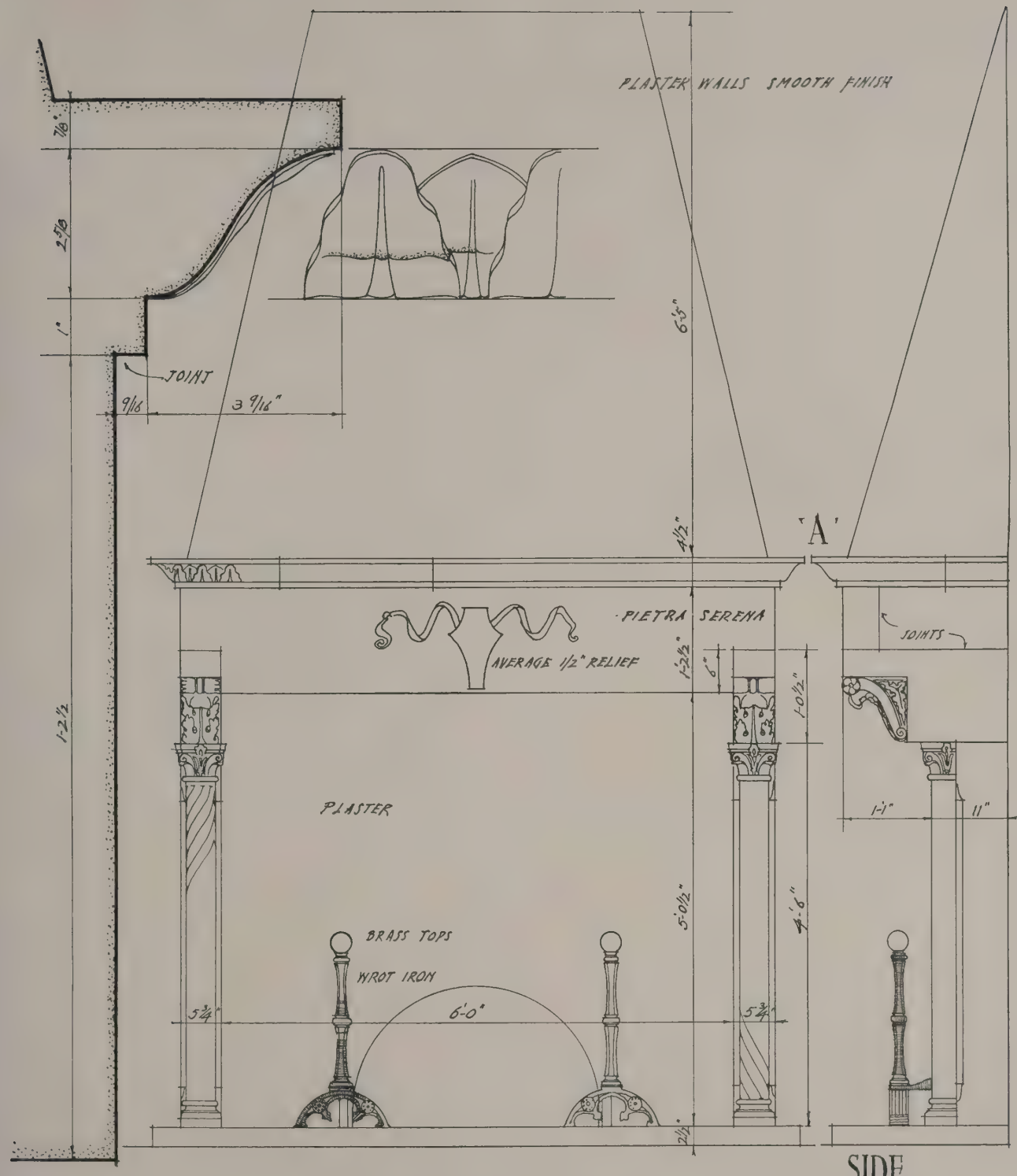
DETAILS

FIREPLACE IN BII

FIREPLACE IN DII

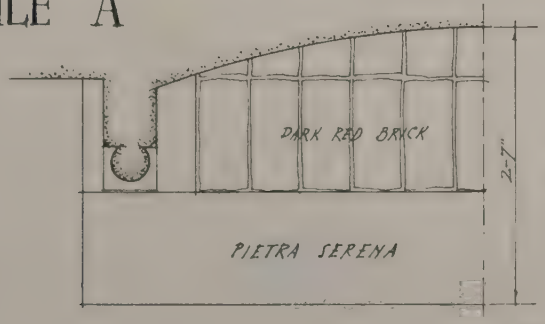
FIREPLACE IN DII

FIREPLACE IN DIII

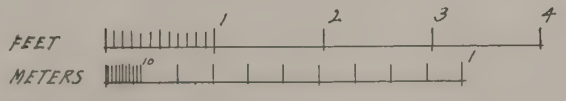


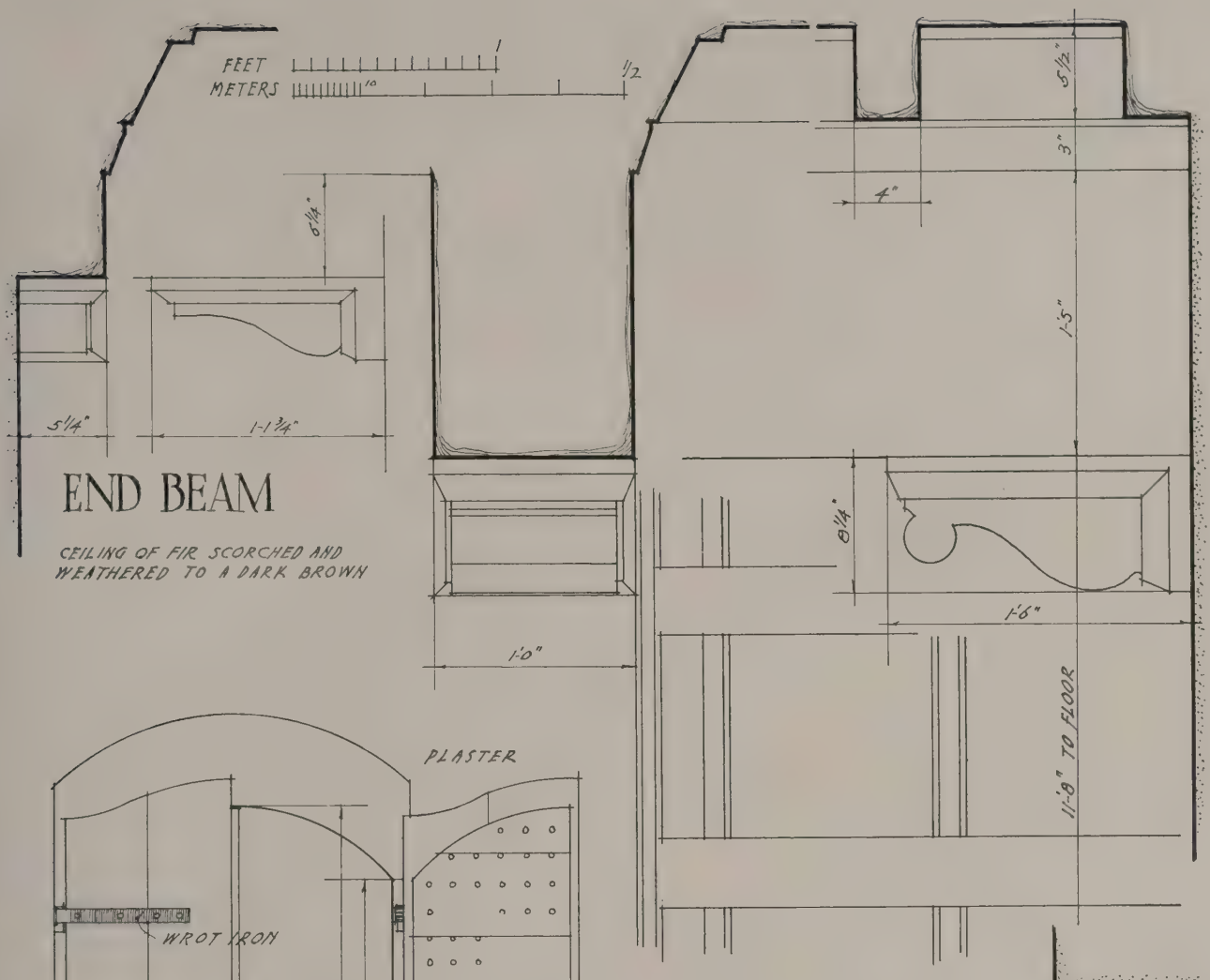
SIDE

PROFILE 'A'



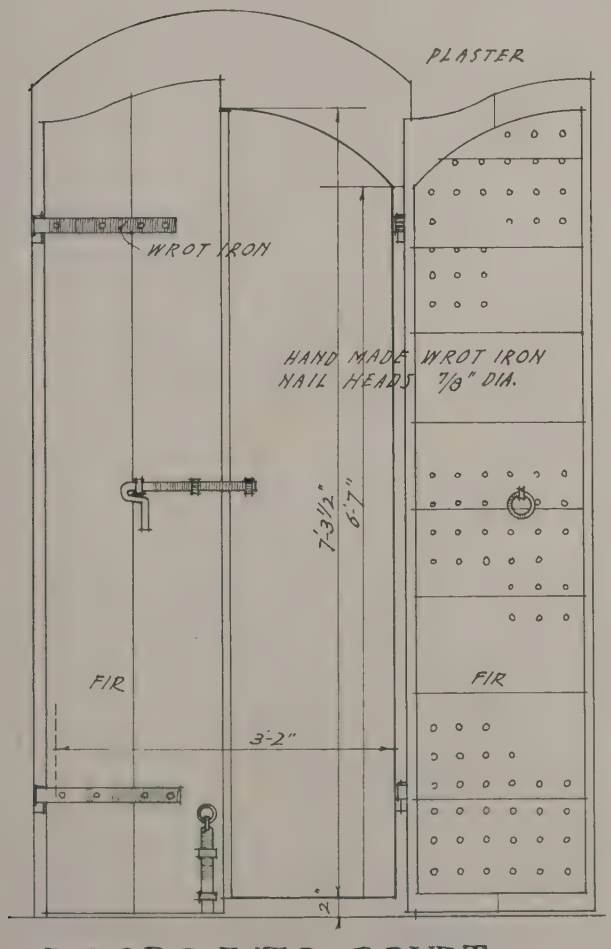
FIREPLACE IN 'D II'



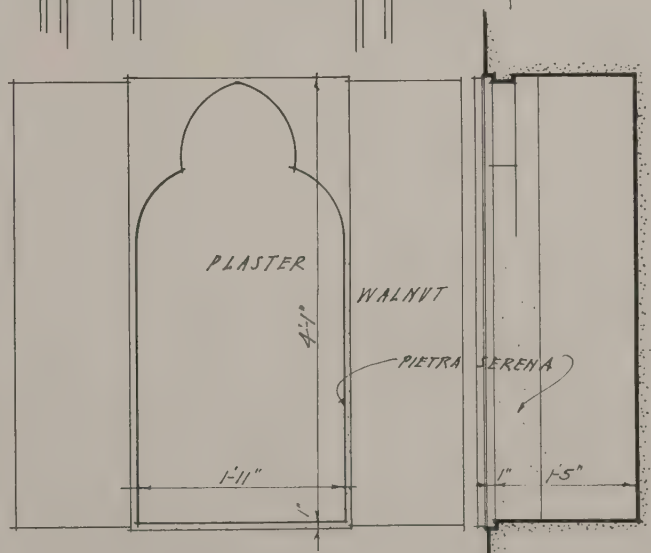


END BEAM

CEILING OF FIR SCORCHED AND WEATHERED TO A DARK BROWN

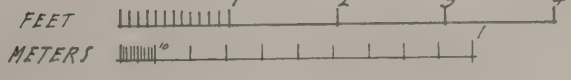


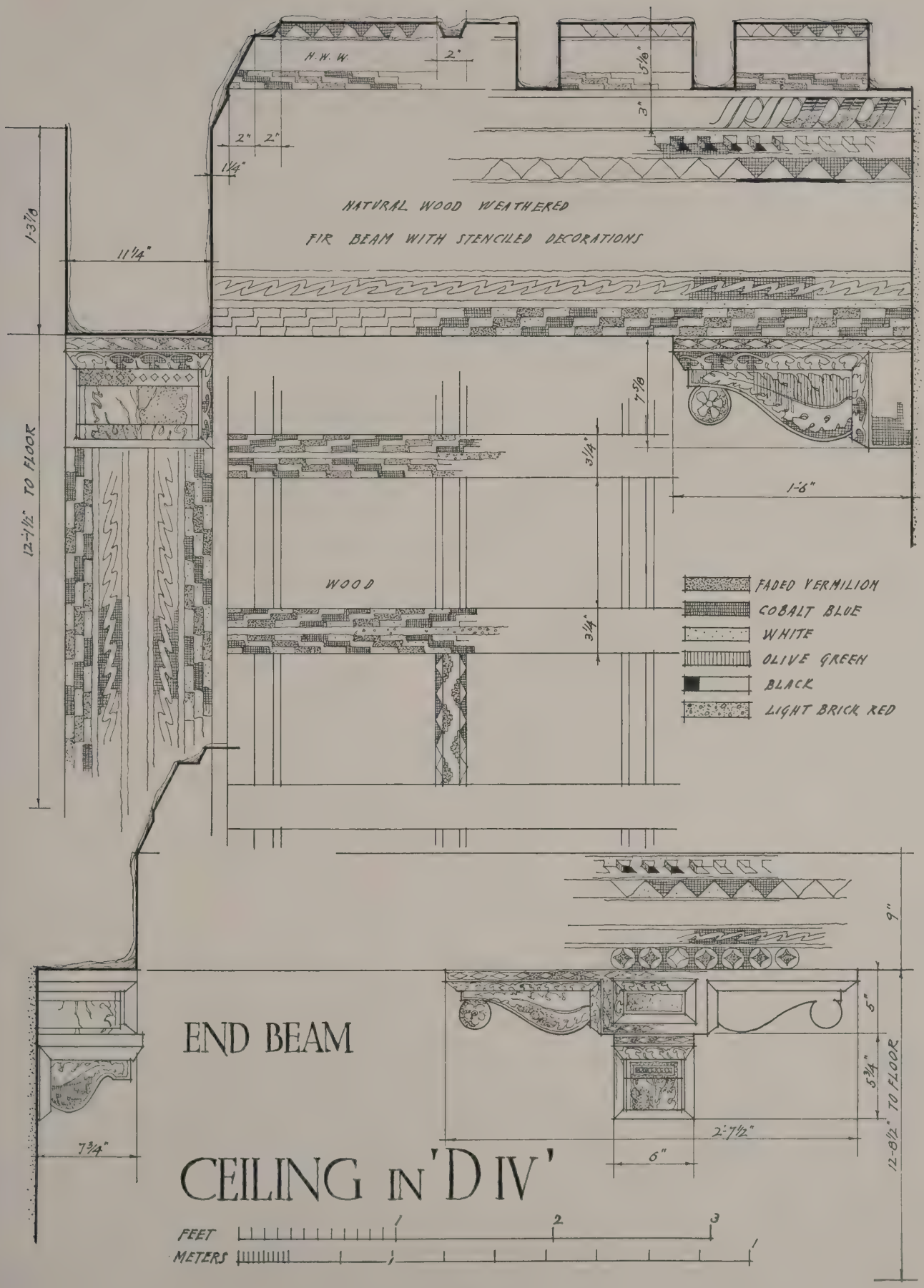
DOORS INTO COURT

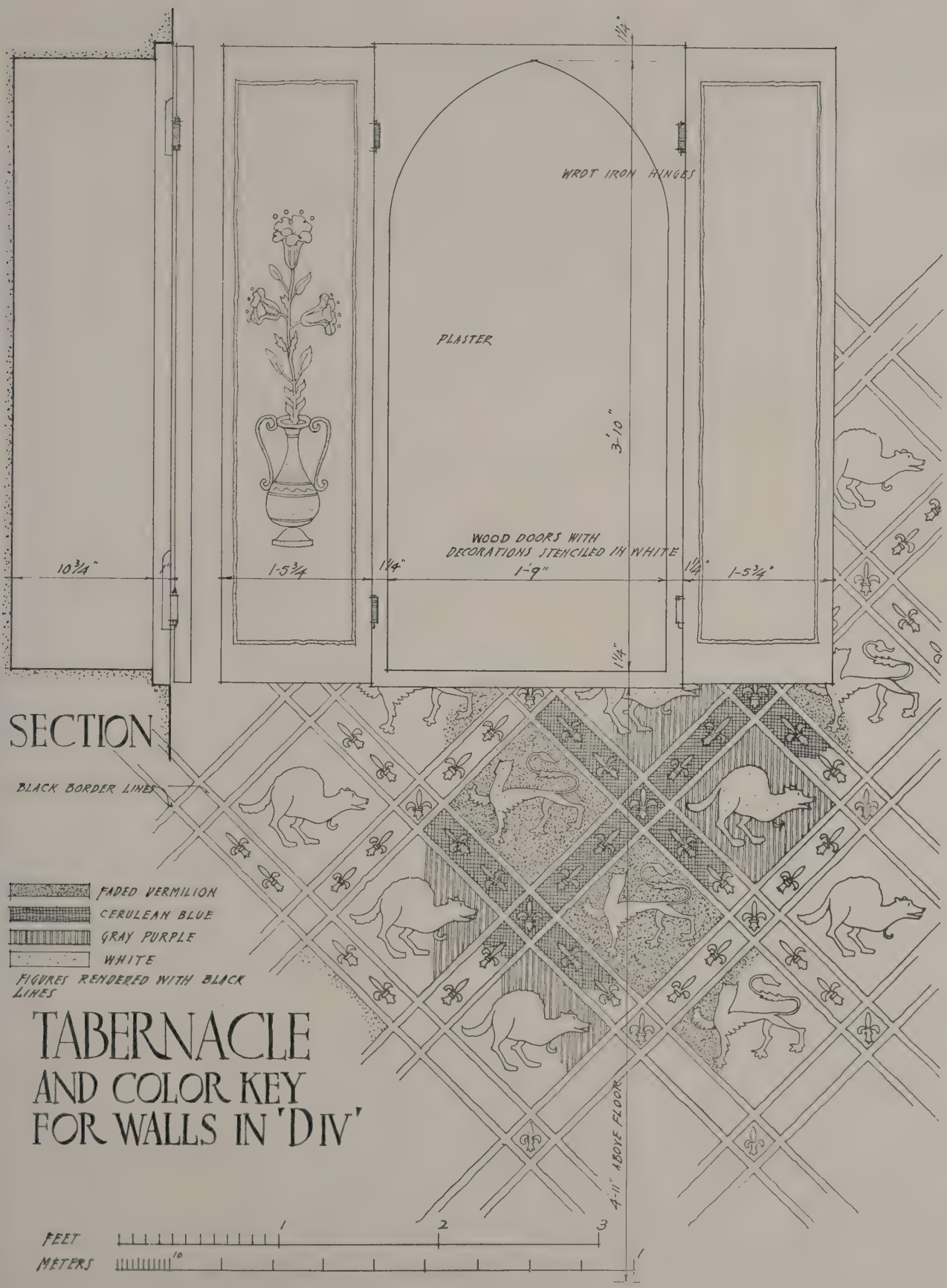


TABERNACLE

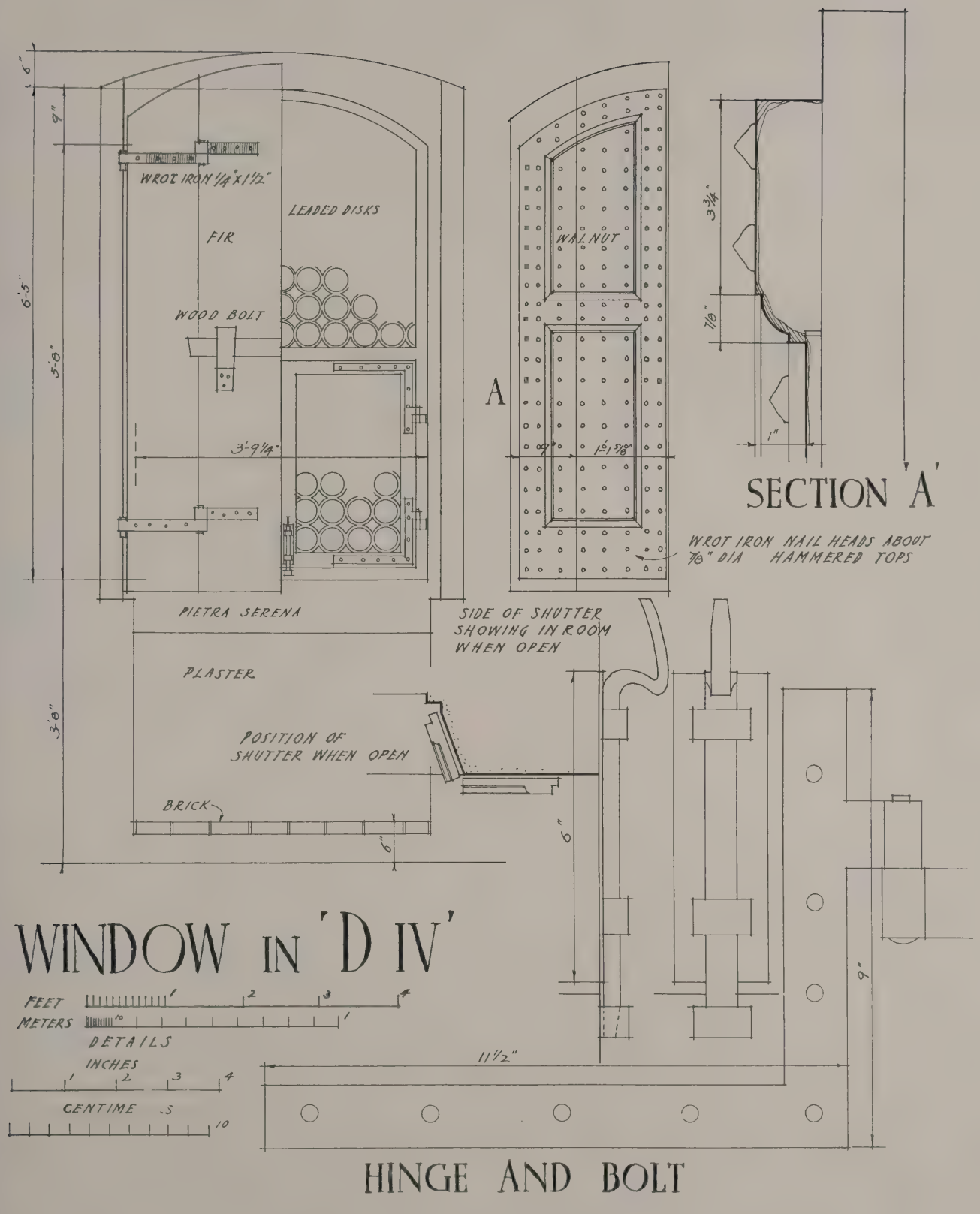
DETAILS IN 'D II'




N.W.W.
2"
5⅛"
3"
2"
2"
1¼"
NATURAL WOOD WEATHERED
FIR BEAM WITH STENCILED DECORATIONS
1-3⅞
11¼"
12-1½" TO FLOOR
1-5⅛
3¼"
1'-8"
WOOD
3¼"
FADED VERMILION
COBALT BLUE
WHITE
OLIVE GREEN
BLACK
LIGHT BRICK RED
9"
5"
5¾"
12-8½" TO FLOOR
2'-7½"
6"
7¾"
END BEAM
CEILING IN 'D IV'
FEET
METERS
1
2
3

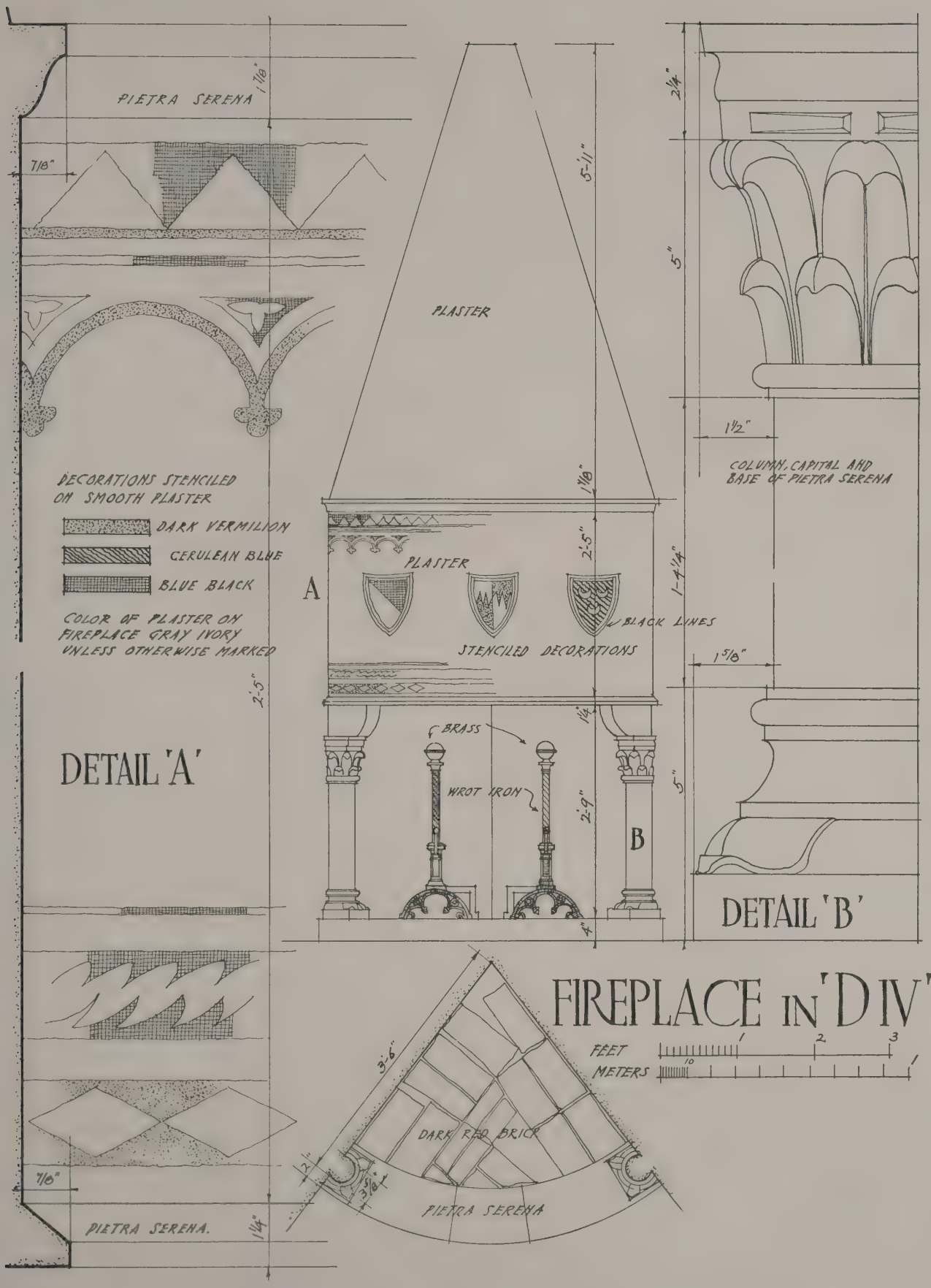


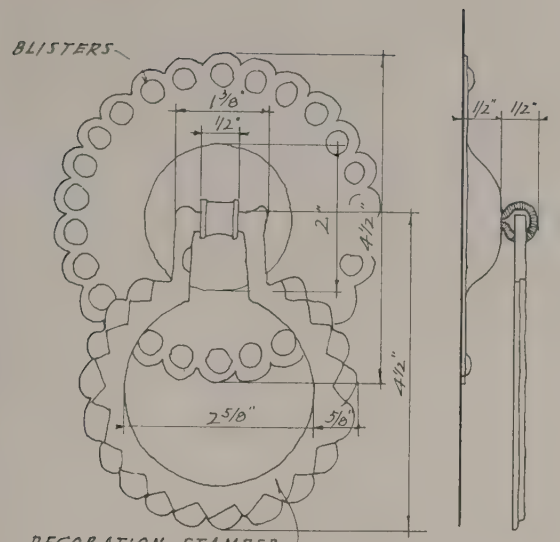
TABERNACLE AND COLOR KEY FOR WALLS IN 'D IV'



WINDOW IN 'D IV'

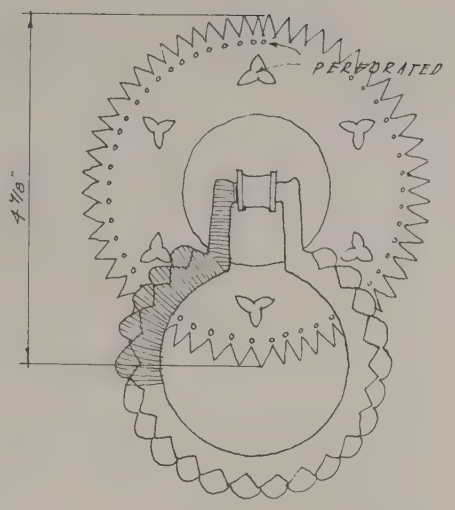
HINGE AND BOLT


PIETRA SERENA
1 7/8"
7/8"
DECORATIONS STENCILED ON SMOOTH PLASTER
DARK VERMILION
CERULEAN BLUE
BLUE BLACK
COLOR OF PLASTER ON FIREPLACE GRAY IVORY UNLESS OTHERWISE MARKED
2'-5"
DETAIL 'A'
7/8"
PIETRA SERENA.
1 1/4"
PLASTER
5'-11"
1 1/8"
A
PLASTER
2'-5"
BLACK LINES
STENCILED DECORATIONS
1 1/4"
BRASS
WROT IRON
2'-9"
B
4"
2 1/4"
5"
1 1/2"
COLUMN, CAPITAL AND BASE OF PIETRA SERENA
1'-4 1/4"
1 5/8"
5"
DETAIL 'B'
FIREPLACE IN 'D IV'
FEET
METERS
3'-6"
DARK RED BRICK
PIETRA SERENA

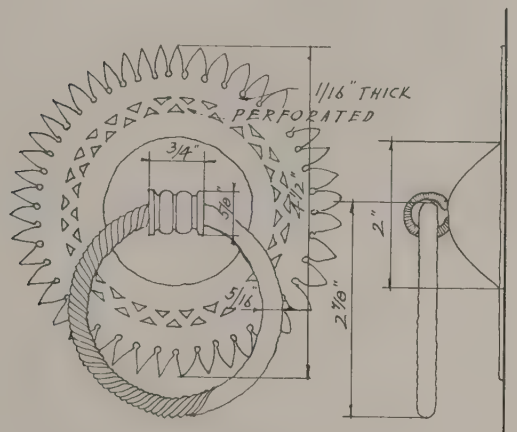


DECORATION STAMPED INTO METAL

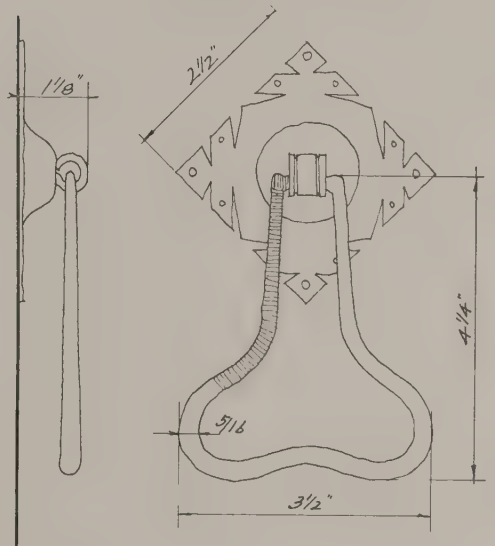
DOOR IN 'D II'



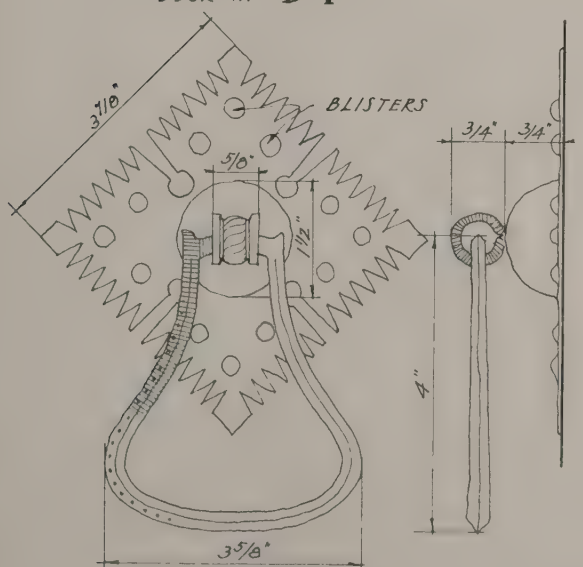
DOOR IN 'D II'



DOOR IN 'D I'



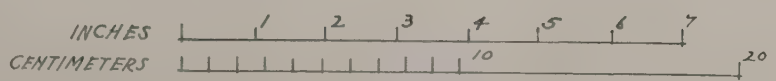
DOOR IN 'C II'



DOOR IN 'C III'

HAND HAMMERED WROT IRON.
ESCUTCHEONS ABOUT 1/16" THICK.
BLISTERS HAMMERED OUT FROM BACK.

METAL WORK ON DOORS



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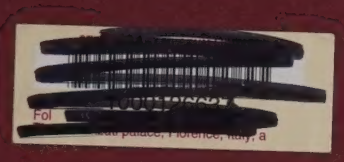

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